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NOVEL IN DRAVIDIAN LITERATURE



Dr. T.S. GIRIPRAKASH

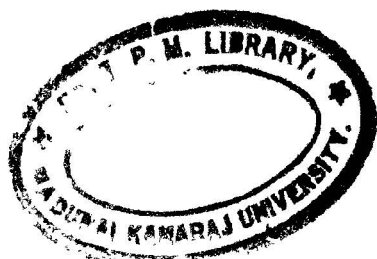
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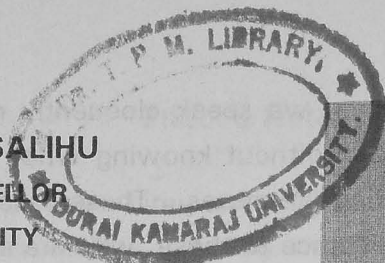
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PREFACE

The French Comparatist Paul Van Tiegam defines Comparative Literature as the 'Literature across walls'.

This collection of Essays on the practice of comparative Literature were the outcome of a National Seminar on 'Novel in Dravidian Literature' organised by the Department of Telugu & Comparative Literature in the year 1992. It includes the papers presented by the scholars from Tamil, Kannada, Telugu & Malayalam literatures. The scholars were interested on the science of comparative Literature which is gaining ground now a days.

The essays in this volume are independent contributions of scholars but they have been motivated with the common interest on Comparative Dravidian Literature.

Now a days, we speak eloquently regarding the Western Literature without knowing what is happening in the neighbouring literatures. These essays will be of considerable assistance to those who are anxious about knowing how the genre 'Novel' has developed in literature, in general & Dravidian Literature in particular.

This work will go a longway to serve the scholars who are working on Comparative Literature which will lead to the National Integration.

The Department of Telugu & Comparative Literature of our University has introduced innovatively a P.G.Course on Comparative Dravidian Literature and carrying out a few National Seminars and conferences as an application to the theory. Besides this the Department has undertaken translation works from Telugu to Tamil & Tamil to Telugu. The Department has successfully completed and published them.

I wish the Department of Telugu & Comparative Literature should carry on with many more projects with the same zeal on Comparative Dravidian Literature and throw much light on Dravidianness.

MADURAI

14.6.98

Editor's Note

Comparative Literature can lead to the unity of Indian consciousness. It also can help in establishing the universality of human thought and experience.

Thanks to the westerners, this Comparative Literature developed as a science. But this approach is there in almost all the Indian literatures too. We find in every literature the influences, the impacts, the translations, the thematic studies, universality of common thought and so on.

Comparative Literature is a perspective, a mode of approach, a way of looking at literature raising different questions and imposing different answers.

Now a days, in India, people know more about foreign literatures than about literatures of our very neighbours. With a very limited amount of quality translations available from Indian Languages and Literatures one may not be able to understand the richness of another literature.

One of the famous American Comparatists Henry Remak defines that "Comparative Literature requires that a work, author, trend or theme be actually compared with a work, author, trend or theme of another country or sphere". This suits to the Pan - Indian approach that one can achieve unity in diversity.

Its recent trend is the attempt at a definition of the 'Indianness' of Indian Literature by Prof. Amiyadev of Jadavpur University. As a parallel development of the importance of the Comparative Literature in the Indian context, is the identification of Comparative Literature as subject of National Integration. This concept throws much light on the some forms and types of tension when the National Culture comes into contact with regional culture.

The Department of Telugu & Comparative Literature is concentrating on Comparative Literature from its inception. The Department is running a P.G. Course in comparative Dravidian Literature. Its aim is to have intellectual unity of human mind and thought in the southern part of India leading to new vistas towards the unity of mankind at a higher plane. In fact, the Southern Indian intellectual communication all through the ages were leading to establish an Indianness which we have achieved as a political unity after the struggle of Indian Independence. Under this course the Telugu speakers from Andhra, the Kannada speakers from Karnataka, the Malayalam speakers from Kerala will come and join with the Tamil students of Tamilnadu at Madurai on the campus of Madurai Kamaraj University, once considered to be the seat of Tamil academy viz. Tamil Sangam, where in, intellectuals from all over South Asian regions have assembled and interacted intellectually and established a glorious cultural unity through their poetic and other literary contributions. Perhaps

this introduction of a course as Comparative Dravidian Literature may revive such an atmosphere in this part of the country and may lit the lamp of a glorious future for the establishment of a cultural unity of South Asian regions. This will positively lead to National Integration. Hence, this Comparative Dravidian literature will be the first of its kind in India concentrating on Indian Literatures, which will pave the way for the National Integration.

As an application to this Comparative Dravidian Literature course, the Department of Telugu and comparative Literature has organised National Seminars on Comparative Dravidian perspective every year from 1990, with the help of many funding agencies like U.G.C., H.R.D and our University.

The present book is the outcome of one of the National Seminars Viz. 'Novel in Dravidian Literature' funded by Human Resource Development Department, Ministry of Education, New Delhi. Many scholars presented their valuable research papers in this Seminar. But unfortunately the publication committee could select only the research papers concentrating on comparative Literature.

I profusely thank our present revered Vice-Chancellor, Prof. M.Salih for sanctioning the funds towards the publication of these seminar papers into a book form and providing thought provoking preface.

I also thank the former Publication Officer Dr. M. Thirumalai and the present Publication Officer Dr. R. Kasirajan for their timely help in this publication.

The last but not the least, I thank all the Scholars who have attended the Seminar & presented their research papers.

I thank Mr. Ravikumar of E.M.R.C., M.K.University for designing the Cover Page.

I whole-heartedly thank the Rainbow printers, Madurai for printing the book excellently well.

Prof. T. S. GIRIPRAKASH



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Vice-Chancellor



Dr. T.S. Gopinprakash
Director of the Seminar



Prof. Indranath Choudary
Secretary, Central
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Introduction

About the Inaugural and Valedictory functions of the Seminar 'Novel in Dravidian Literature'

The National Seminar on Novel in Dravidian literature was held from 28-3-'92 to 31-3-'92 by the Department of Telugu and Comparative Literature, Madurai Kamaraj University, Madurai.

In his Welcome address, Dr. T.S. Giriprakash, Head, Department of Telugu and Comparative Literature dealt in detail regarding the activities of the Department and said that this Seminar was the first of its kind in India emphasising Dravidian Culture. He also said that to make this Novel Seminar as a 'novel' it was designed to have a programme of 'Meet the Novelists' session & Films based on Novels were screened every evening.

Dr. M.D.K. Kuthalingam, (Vice-Chancellor, Madurai Kamaraj University) who presided over the function stressed the need for comparative Studies which will lead to National and Cultural Integration. The Vice-Chancellor insisted that these type of programmes should be organised to enrich the scholars to update themselves about the day to-day developments in the field.

Mr. M.T. Vasudevan Nair in his Inaugural address brought home the necessity of a translation

bank of Indian Literature to which a writer, Researcher, Editor or Publisher can refer. "Some of us may be able to discuss almost authoritatively on recent American literary trends or Modern Latin American Novels, but not about Literature next door! what a Paradox" he commented.

In his speech, he entitled the origin and development of Novel in European Literatures and then switched on to the Indian Scene. He dealt at length about the origin of Malayalam Novel and the significant contribution of Chandu Menon.

He stressed the influence of immediate experience of a Novelist and substantiated his argument by showing the insignificant impact of the second World War on Indian Literature, and how on the other hand the National freedom movement left its strong impression on Indian writers in general and Novelists in particular.

He admitted that Novel as an Art form was going through a crisis. He said that the novelists were engaged in a three pronged struggle with themselves to discover new territories. Secondly, he was struggling with the material. The novelists third struggle was with the world, the world enticed by commercial culture.

Mr. M.T. Vasudevan Nair explained the struggles of the novelists. However he reiterated his belief that novel as a serious art form would prevail inspite of the aggressive commercial culture.

He upheld the "National Seminar on Novel in Dravidian Literature" as a historic cultural event.

Dr. S. Jayaprakash, Lecturer, Department of Telugu and Comparative Literature, Madurai Kamaraj University proposed the vote of thanks.

Valedictory Function

Dr. T.S. Giriprakash, Head, Department of Telugu and Comparative Literature welcomed the gathering and pointed out the salient features and recommendations regarding the seminar. He said that the Central Sahitya Academy should undertake the translation of Novels from one language to another in a big way. Dr. Chandrasekhara Reddy (Telugu), Dr. S. Venkatarāman (Tamil), Dr. Kamalaksha (Kannada), Dr. C. Kannan (Malayalam) spoke about the future plans of the Seminar.

Dr. M.D.K. Kuthalingam, Vice-Chancellor, Madurai Kamaraj University presided over the function and said that the recommendations must be included in the proceedings of the Seminar.

Dr. Indranath Chowdary, Secretary, Central Sahitya Academy in his valedictory address exposed our fear of the vision of unity. He opined that the Unity-diversity set of oppositions has made the comparative study of Indian literature, so crucial and meaningful for the modern man.

In his scholarly address, Indranath Chowdary surveyed the origin and development of the Novel form in Dravidian Languages till date. He brought out the commonness in Novels written in four languages Viz., Telugu, Kannada, Malayalam and Tamil.

In the concluding part of his address he suggested that no single Indian Literature was complete in itself, and no study of the novels within a single language context could do justice to the genre or to the writers because of their common cultural heritage. He emphasised the importance of both unity and diversity aspects of the Indian Culture, and rightly suggested the need of rewriting the slogan of Dr. S. Radhakrishnan as "Indian Literature is one because it is written in many languages".

Dr. (Capt.) D.V.P. Raja, Syndicate Member, Madurai Kamaraj University, Madurai, in his Special address said that by going through Mu.Va.Novels only, he got his love for the Tamil language and scored University First in Tamil in B.A. He felt that these types of programmes should be carried out, so that, social and cultural interaction would be developed among all the South Indian delegates.

Mr. M.T. Vasudevan Nair, the Malayalam Novelist, Dr.Kethu Viswanatha Reddy, and Prof. Veddera Chandidas, the Telugu Novelists had an informal chat with the delegates in the evening followed by a lively discussion. The films taken on 'Tagazhi Sivasankara Pillai' by Mr.M.T. Vasudevan Nair was screened on the first day. The Telugu film 'Peddamanushulu' was screened on the Second day and 'Sila Nerangalil Sila Manidargal' was screened on the third day.

Dr. S. Jayaprakash. Lecturer, proposed the vote of thanks.

1. Inaugural Address By M.T. Vasudevan Nair

I am extremely grateful to the authorities of Madurai Kamaraj University, Dr. Giriprakash and other organisers for inviting me to inaugurate this august conference. I consider it a very great honour. But as I stand before you a feeling of guilt and embarrassment sweeps over me. This is a conference embracing the four Dravidian Languages. But my understanding of literature in the three neighbouring areas is very, very limited. The literary works in Tamil, Telugu and Kannada which reach me through translations are few and far between. My colleagues in these languages will be having the same problem, I am sure. Some of us may be able to discuss almost authoritatively on recent American literary trends or Modern Latin American novels, but not about literature next door. What a Paradox!

We have been vehemently speaking about National Integration and cultural ADAN - PRADAN for four and half decades, but nothing substantial has been achieved in the exchange of our multilingual Indian literature between various regions.

Very few serious attempts are made in the exchange of major works through translations between different Language areas in this country. There are centralised institutions like Sahitya Academy and National Book Trust who undertake occasional translation projects. I am not ignoring their services. But due to an inadequate distribution system the translations

do not reach the discerning readers. They are wasted in some godowns destined to be appreciated by mostly moths and white ants.

It is high time we think of setting up a Translation Bank of Indian literature from where a writer, Researcher, Editor or a Publisher can get data, excerpts and samples of different literatures in translation. May be our Universities can do something positive in this area. I am happy to note that there is a department for Comparative Literature in this illustrious University and they have taken the initiative for organising this writers' meet. I hope there will be the next step where the writers from the South can have a dialogue with our counter parts in the North Indian Languages. Again, it should not be a one way traffic. The Northern Indian Universities also should reciprocate.

We have assembled here to exchange notes on the trends and problems of the contemporary novel. The development of the novel and the problems facing the novelists in different Languages need not necessarily be the same. American critics prophesied way back in 1962, the art form novel is dying. Not because the number of serious practitioners of the Novel was diminishing but because the readers of serious fiction were drifting away from it. In more recent times the theory of the possible death of literature itself was put forward. Prof. Alvin Kernan of Princeton University analysed this crisis in the Book "Death of Literature", published in 1990. The author is not at all an enemy of literature and hence he wants to make us aware of the crisis.

In the sixties some of the major novelists of the west discussed the problems. Saul Bellow, Jessamyn West and Harvey Swados admitted that they were not fully happy with the plight of the contemporary novel. But they also stated they were not dejected and they would go on writing and make the discerning readers listen. Saul Bellow said in this context;

"that there is only one way to defeat the enemies of the novel and that is to write better and better.

The best argument will be undoubtedly a good book"

Let us remember that Bellow wrote three more novels including "Humbolt's Gift" after this.

The word novel originated from "New". Something new. News. News of the time. Literary Historians trace the seed of the novel to Boccacio's Decameron. The Plague, known as the Black Death, which claimed the lives of a hundred thousand people in Florence was the backdrop for the tales of Decameron. Eventhough the mainstream of the narrative is sexual exploits, everything about the deadly disease, symptoms, diagnosis, and remedial measures are discussed in detail. The author was giving news and information along with his narrative.

Later in the end of the seventeenth century some major romances, like Robinson Crusoe and Don Quixote

appeared. This History of the Novel, as we conceive it today, begins from Samuel Richardson's Pamela which was published in 1740. According to Colin Wilson that was like the Discovery of a Magic Carpet. Here for the first time a human story was trying to harness the reveries of the individual reader. While going through the book the reader takes off into uncharted areas of mind flying as if on a magic carpet.

The reader was enjoying the dream journey on one side and he was getting a lot of new knowledge, new information on the other side. The early masters of the Novel were playing the role of investigative reporters, travel guides, and historians. In real life also many of them worked as reporters. Charles Dickens was a parliamentary reporter. Dostoyevsky was editing two magazines with the help of his brother. Victor Hugo was an official jail visitor. While serving as an artillery officer in Sebastapol, Tolstoy wrote a soul stirring report on casualties of war with the introductory remark, "The Hero of my story is truth". Of course the Czar suppressed the report. The tradition of the reporter continued in Sinclair Lewis, Hemingway, Faulkner etc. Incidentally, it may be mentioned that Kerala's veteran novelist Thakazhi Sivasankara Pillai also worked as an assembly reporter in his formative years.

Melville's first Book, 'Typee' was almost a travelogue. Conrad, Kipling and D.H. Lawrence were, in a way, presenting a lot of Travel data through their works. The novel was giving new information. On an outer level Moby Dick is giving the reader everything he

should know about Whale-hunting. When Piere got interested in Free Masonry Tolstoy was giving elaborate information about that movement. In the first social novel of Malayalam, Indulekha, a very serious discussion takes place in the 18th chapter about the existence and negation of God. One character is profusely quoting from Darwin, Huxley and Charles Bradlaw.

In India the traditional story tellers were composing their tales in a poetic form. Great Epics were written in verse, like Ramayana and Mahabharata. The greatest collection of stories, Brihathkatha, which is yet to be found, was originally written in seven Lakhs Quarters, according to the Legend.

The literary form of the Novel came into our country due to the influence and inspiration of the Eighteenth and the nineteenth century novels of the West. There is no dispute about that, yet we had a very rich story-telling tradition of our own. The Motivation of our story-tellers was not only entertainment but also imparting education. They were using stories as a competent vehicle to teach Philosophy, Political craft, Diplomacy, Psychology, Behaviourism etc. They were wonderful story-tellers who commanded the unwavering attention of their listeners. Like Sheherzade who told stories on 1001 Nights, our Vishnu Sarma, author of Panchatantra, also took up story-telling as a challenge. The king Amarasakthi wanted his two young sons to be worldly-wise and well-equipped in Political craft and worldly wisdom. The court advisors said that each and every branch of knowledge demanded several

years of teaching. It was then somebody suggested to the confused King to invite the learned Brahmin Vishnu Sarma. The King offered him enough land and wealth in return for a proper education of the youngsters. Vishnu Sharma replies: "I am not a retailer in knowledge for Lands and Wealth. But if I do not instruct your sons in NITI SASTRA, I will forgo my name. If, in six months from this day, I do not make the princes more proficient than many people in various branches of knowledge, it shall not be allowed to me, a Brahmin to point out of the way of God!" Then he composed the five chapters of Panchatantra.

And the early masters were so sure about their entertainment value also. It is said that Somadeva composed Katha Sarit-Sagaram-which is considered as an abridgement of the lost Brihath katha - to cheer up a disheartened and widowed queen and rekindle her faith in life.

If we say the responsibilities of the writer is the same even now, we are not far away from truth.

According to the historians of literature the first novel appeared in India in the year 1790. But it was written in Persian and the novelist was Syed Hassan Sha. Munshi Gaman Lal published a novel in Urdu in 1832 and some say that was the beginning of the Indian novel. Historical dates can vary from language to language. In Kerala the beginning is from Kundalatha written by Appu Nedungadi. This was in 1887 but we consider Indulekha by O.Chandu Menon, which was

written two years later, as the first novel of social significance. Almost all the Great classics of the nineteenth century were published before this year in the West. But Balzac, Flaubert, Dostovesky and Tolstoy were not very well known in British India. Chandu Menon selected a very ordinary novel, Lord Beconfield's Henrietta Temple as his model. Because he was a genius, he adopted only the framework of the English novel and within that created an original contemporary social situation with aesthetic excellence. There were hundreds of imitators of Indulekha in the next three decades. A number of novels carrying every possible name of the Kerala women appeared. As none of them touched the level of the predecessor's aesthetic quality or social significance, they faded out into oblivion in the course of time. But the works of only one contemporary of Chandu Menon survived. C.V.Raman Pillai another great pioneer of Malayalam novel selected certain periods from Kerala History as backdrop for his monumental works.

I am not going into the detailed history or chronological development of Malayalam Novel. I am sure it will be touched up on by my learned colleagues from Kerala, later in the coming Sessions. I consider 1924 a significant year for the Malayalam Novel. Poet and Scholar Nalapat Narayana Menon Published the first volume of PAVANGLE, a sincere translation of Victor Hugo's Les Miserables. I consider this a turning point in the history of Malayalam Novel as writers, and readers also, became conscious that Novel was a unique art, broad enough to accommodate characters and events in epic proportions.

Later our writers became familiar with the works of Balzac, Flaubert, Tolstoy, Dostovesky etc. Late Kesari Balakrishna Pillai the father figure in Modern criticism, started writing about the achievements of major writers of Germany, France, Russia, Italy etc. Novelists started exploring new territories and new forms.

The first half of Twentieth century witnessed two World Wars and many novelists of the Western hemisphere were directly or indirectly affected or involved. The human predicament created by war became material for many novelists. In India we were not directly affected by the world wars. It was not an immediate experience for us. But we were going through another war, the war for India's Independence. The human tragedy following the partition of the country became powerful material for many novelists of the North, especially in Hindi. Punjabi, Urdu and Bengali. Even now scars of the old wounds appear in the Fiction of these languages.

The Independence struggle never became a predominant material in the Malayalam novel. Of course the under-current was there. Along with the Freedom struggle another movement was gaining momentum in Kerala, the class struggle, the organised fight of the working class and agricultural labourers for better wages and treatment. This movement, motivated by Marxian Philosophy, did create an impact on writers like Thakazhi and his contemporaries. They were not very much bothered about the aesthetics in form. They wanted

to make powerful statements through their works which they did effectively. Thakazhi concludes Randidangazhi - Two measures of Rice - with a procession of agricultural labourers shouting the slogan "Farm Lands to the Tiller!"

The leftist movement became a powerful institution and the workers and agricultural labourers succeeded in their collective bargaining. Some even started joking that there are not enough worthwhile material for the novelist to write about.

Here I would like to emphasise the fact that for a serious novelist there will not be dearth of material at any time. Class struggles may not be relevant now in Kerala. But other struggles are going on. There is the struggle between the ruling class and the ruled class. There is the struggle between those who believe in the power of the Written Word and those who do not believe in it. There is a fight going on between culture and Anti-culture, the opposing factors being those who stand for commodisation of culture and those who resist it. There is a struggle between those who trade their conscience in the market place of life for Gold and those who oppose it. There are struggles between the contradicting concepts of sin and salvation. There are struggles between different philosophies of life.

For us Man is the material, measure of all things. We try to understand him and in that process, we are trying to understand ourselves, our society, our times. It is an everlasting challenge as that appears in

different masks and in different forms. When he is laughing he will be weeping inside and when he is weeping he will be suppressing a mocking laughter within.

We try to understand him by analysing his ever changing situations. In this process, the novelist is raising some poignant but silent questions to oneself, to the Society, to Nature and sometimes even to God. He knows he will not find a ready solution for the problems or get a satisfactory reply. Yet he has to go on asking question. He may not succeed in a curative role but he can play a diagnostic role effectively. He feels the complexities of life.

As Poet Robert Frost said,

"We dance around in a Ring and suppose

But the secret sits in the middle and knows"

The secret in the centre is nothing but the Enigma of life.

We cannot expect great classics to appear one after the other, decade after decade in any language. Pot Boilers appear all over the world in plenty. But great works which are, as Flaubert defined, motionless as lofty cliffs, restless as the deep occur silently eloquent as the murmuring forests, melancholy like Moonlit deserts appear only once in a way. We cannot expect a Vyasa, Shakespeare, Goethe or Dostovesky in every decade. The great novelist Henry James reminds us that "the flower of Art Blooms only when the soil is deep, that it takes a great deal of History to produce a

little literature, that it needs a complex social machinery to get a writer in motion".

Incidentally, Thakazhi has pointed out that it took one hundred and fifty years of his region's history to get his masterpiece KAYAR in motion.

I am happy that there are serious novelists in my area who are always trying to explore new territories in content and style. They are not bothered about the popularity of the pulp consumed by the readers of the Million selling magazines. They are committed to the seriousness of their art. They have a knowledgeable discerning section, may be a small section, as their target audience, and they are satisfied with it.

Here let me make it clear. I am not suggesting that a writer should ignore his readership. Without a reader, writing is a futile exercise. His readers may be six, six hundred or six million, and he need not be bothered about the number. But the reader is there, waiting for something which he will not get from pulp novels or Pop art or mass culture.

Basically the novel revolves around two basic elements; (1) The Material or the content (2) The style or the technique. If these two elements blend together perfectly, the writer feels that there is no other way of doing it. The popular elements are incidental. The writer's aim is to involve the reader in an imaginative and intelligent effort. Yes, the reader also is engaged in a creative effort. He is adding his imagination, his

sensitivity, his intellect - in short a bit of his soul - to the novel he is reading and creating something new in his own mind.

Even the most chauvinistic writer may not claim in our country, the achievements of his language is superior to other languages, as he does not know what is happening elsewhere, as I pointed out in the beginning. But I can honestly say only one thing, that Malayalam is alive because of one characteristic. We try to keep the windows and doors of our mind open to the outside world of literature. Much before the activities of the National Book Trust and the Akademi, individuals studied different languages and translated major works, translated works from Indian Languages or world literature accepted by the readers. Novels from Bengal, Hindi, Punjabi, Marathi, Tamil, Kannada etc. were serialised by fairly popular literary periodicals. A number of translations are appearing in Book form and they are read. Translations of classics like War and Peace, Anna Karenina, Crime and Punishment, Brothers Karamazov etc. published some forty years back have run into several Editions.

The contact with outside literature can be utilised as a healthy influence. Let us once again remember the expression of Henry James, "Deep Soil". The soil should be our own. Only our native seeds will grow in our soil. Influence is not for transplanting but for creating an awareness of the techniques and trends going on in other parts of our country and outside.

There was a period in fiction, especially in short stories, when the existentialism of Sartre and the alienation of Camus were very strong influences. The result was the alienation of the faithful reader. Literature is basically influenced by the History, Geography, climate, mythology, tradition, and values of the social milieu of the writer. A human situation from the western life may not have the same significance or impact on an Indian writer.

In most of the modern literature of the west the writer is preoccupied with a problem "why to live" Here in the East our agonising question always is: How to live?

There is no doubt that the novel is going through a crisis. The novelist is engaged in a three-pronged struggle. First he is struggling with himself to discover new territories, and at the same time he wants a justification for his remaining as a novelist.

Secondly he is struggling with his material, He wants to discover new techniques, new vocabulary, new imagery. The writer's struggle with his material has become the theme for many novels of recent times. Bernard Malamud's "Tenants" is a novel about a novelist engaged in writing the novel "The Promised End". The novel in progress also is about a novelist's struggle to come to terms with his material. The protagonist Harry Lesser is living in a seedly apartment in an old building marked by the Municipality for demolition. Yet he is clinging on to the squalour and

ruins working on the Book. Sometime we are tempted to think that the condemned building is a symbolic representation of literature itself. Saul Bellow's celebrated work, 'Humbolt's Gift', as we all know, is about the tragedy of a failed genius, as seen from the view point of a comparatively successful writer.

The Novelist's third struggle is with the world itself. While he is trying to capture the living spirit, the world of commercial culture around him gets all attention by pandering filtered interpretations of life. The Pop culture and commercial culture dished out by Media, Television and Films reign supreme.

Permit me to cite one or two instances. Some-time back some of our young writers who wanted to do away with certain taboos, used the words like "menstrual blood". Everybody got furious. They were cursed and condemned. They are ridiculed even now. What is the harm in using word or expression like that if and when it is necessary? Even Sankaracharya has used it Remember the line: സ്തവേന പ്രഥമപുഷ്പിണിം തുധിരബിരുന്തിലാഞ്ചര. of "Tripurasundari Stotram". Now the very same language aristocrats, the very same Hypocrites sit in front of the T.V. with the entire family and watch the sensual advertisements of sanitary Napkins. When the qualities of sanitary Napkins are glamorously described by the Ad-people, they find nothing wrong. They may be adoring it!

One of our major poets Dr. Ayyappa Panicker once used an expression in a very serious poem: "The

Drop of Blood on the tip of my Phallus". The uproar has not subsided even now, after years. What about 16'x12' highway hoardings, Newspaper and T.V. ads. proclaiming the pleasures of making love using condoms marketed as Kamasutras? What about the Garden of Eden Ads of Adam receiving condoms from God and proclaiming that he can now do it every time he wants?

The commercial culture has convinced the Hypocrites and Aristocrats that these are decent, whereas a literary expression is unpardonable.

The television version of our great classics did not do justice to all the great human and aesthetic values associated with them. Seventy per cent of this country's population is illiterate and so we successfully sold the idea to the masses that Ramanand Sagar and B.R. Chopra were greater than Valmiki and Vyasa.

Yet we believe, in spite of the aggressive and immoral commercial culture, novel will prevail. For literature is a social institution, whether they like it or not.

Novel and short story are classified as Kettukatha, literally meaning "Fabricated tales. Let us say all fiction is fabricated. But this fabricated fiction is remaining as fact, as unmovable as Land marks in the history of mankind. What we believed as everlasting facts in the fields of science, History and Political Philosophy, are becoming Kettukathas or fabricated tales. Fiction has become fact and more

than Fact. Nobody can re-write Brothers Karamazov, Madam Bovary or Remembrance of Things Past. They remain as eternal monuments in a world where monuments are crumbling down every now and then.

In spite of all the struggles, and in spite of the fact his profession is not admired, the novelist goes on with his work, because he enjoys a unique freedom. Freedom in selecting his material and freedom in adopting any style. The frontiers of his craft are established by himself. He can be narrative, he can be realistic, he can be sur-realistic, He can be allegorical. He worships traditions and at the same time breaks it. He is dissecting his own mind and re-discovering himself and through that the humanity as a whole.

The original intentions of ancient story tellers may not be relevant now. There are enough text books to teach the young ones various disciplines. The second purpose, *sheer entertainment* is taken up by other media. They are ready at the touch of a fingertip. And in entertainment provided by the Electronic media the receiver need not exercise his mind at all. And for exciting or blood curdling stories we have our newspapers coming out with gory details of Murder, Mass Murder, Rape, Looting and Arson every morning.

What then is the relevance of a novelist? He is engaged in a search which the world cannot ignore. He is trying to wade through the turbulence and discover a fundamental and prevailing rhythm of life, or to put it in another way a life livelier than life. He is

communicating with the reader's imaginative as well as intellectual levels. The French novelist Georges Perec, who died prematurely in 1982 made novel a Jigsaw Puzzle in "Life - a users Manual". A.S. Byatt's "Possession" is in the form of literary research. Late Italo Calvino wrote a novel about a reader reading a Calvino novel. Milan Kundera's IMMORTALITY is about a Kundera character, about himself, about his craft, and his literary predecessors. A novelist re-wrote Don-Quixote in French in recent times, shifting it to another period on a Sur-realistic level. Yugoslavian MILORAD PAVIC wrote a novel in the form of a Dictionary. The Dictionary of Khazars. While entertainment without the exercise of mental faculties are galore all around, the Modern novelist is inventing new techniques to invite the reader and get him involved in his creative world.

Here let me make it very clear that Modernity, Modernism etc. are not mere Labels. It is the Soul, the spirit to see the back of beyond, to explore the distant vistas. I have read somewhere that the Pyramidologists excavating the ancient tombs of Egypt found some lines written by a prince who died young. He wanted to be a Poet and his lamentation was that he was not getting new words and new images hitherto unused. So the urge of the creative artist is searching for something new, something more enduring and more beautiful.

I have mentioned here certain Experimental works not to suggest that we should all begin to rewrite the

classics, or write novels in the form of Dictionary. They all prove how vast and varied the form is and how it can embrace multitudes of methods in the craft. Ulysses is analysed and interpreted even now. And Joyce wished it should go on like that for ever.

We watch the tremendous possibilities but when we get down to work we find our own material, our own style.

Whether there is a real crisis or not, there is no justification in diluting the material or compromising on the style just to compete with the products of mass culture.

Let me quote two paragraphs from the opening of the novel "Shepherds of Night", by the Brazilian Jorge Amado.

"We shepherded the night as though she were a bevy of Girls and we guided her to the ports of dawn with our staffs of Rum, our unhewn rods of Laughter. . .

. . . . She sat down with us in the gayest taverns, a maid from the star - studded black. She danced the Samba, whirling her golden skirt of stars, voluptuously swinging her black African hips, her breasts like heaving waves"

The splendid colours, the sensitive sensuality, the mesmeic imagery of these written words are giving

us a beautiful experience which no mass culture product of words or visuals can ever hope to achieve.

In the present context the novelist's profession may not be enviable at all, in terms of material gains or popular appeal. His may be a feeble voice in the uproar of the market place of life. But there will be some one in that crowd with the ears of his soul open to capture that lonely voice. We go on writing because we are alive.

With these words let me formally inaugurate this historic - Yes it is historic as far as we are concerned - cultural event.

Thank you all once again.

2. Valedictory Address by

Prof. Indranath Choudary

Let me first take up the theme of the Seminar, Novel in Dravidan Literature. Here the word literature is used both in singular and plural. A couple of letters received by me from Prof. Giriprakash indicated the word literature as plural but the invitation card of the seminar gives it in singular. This kind of vacillation betrays the uncertainty of our minds. An uncertainty of this kind has now become a part of our mental framework--practically for all of us. When the National Sahitya Akademi was set up in 1954, the goal was clear that it was to understand the unity of Indian Literature. Dr. S.Radhakrishnan gave us the slogan that Indian Literature is one though written in many languages. But now it looks like that, what to talk of a part of the bigger whole. Sometimes we are not ready to accept even Dravidian Literature as an independent whole. But at other times, we do feel like accepting Dravidian Literature on one single level of organisation. But does this vacillating tendency reveal our fear of the vision of unity. Do we think that any imposed centrality tends to dominate. It minimizes, be-littles and ignores the varieties of experience. However, if we must not deceive ourselves to forget our differences under the pretext of universalism, we should not also allow ourselves to be victims of regionalism either. All inter-lingual enquiries in Indian situation operates within a set of opposition which I like to call unity - diversity set of opposition. This unity-diversity set of opposition, otherwise is complementary to each

other. There is no doubt that we have our multiplicity of ideas, multi-lingualism and multilevel meaningfulness of our existence, but at the same time, it is very true that literature in different Indian languages, create visions that transcend many barriers of diversities and bring us nearer to each other and point out our basic unity. The problematization of relations arising out of this set of opposition has made the comparative study of Indian Literature, here novel, so crucial and meaningful for the modern man.

The first novels in the four South Indian languages reveal our response to the contact which we had with the western world, which created a new consciousness of nationalism. To achieve this, it was necessary to cleanse our society on the one hand and to recreate the glory of our ancient heritage on the other. Initially, the birth of novel in four Dravidian languages was associated with the ideal of nationalism, reformism and revivalism. M.S. Puttanna's novel *Madiddunno Maharaya* (1915) (As you sow, so you Reap) is the first Kannada work that, by literary standards, merits the designation of a novel which idealizes some characters and betrays a didactic purpose. On the contrary, the first novel in Malayalam *Kundalata* (1887) of Appu Nedungadi has no relation to any social reform, didacticism, or past glory of India. This novel is an entertainer. However this novel does not prove that following the western path, the first South Indian Novels were closely bound up with industrialisation and created for a literate middle class in need of fictional entertainment and instruction. In fact this new genre

borrowed from the west is characterized by a spirit of revolt right from its adoption into the native system. The first Tamil novel *Pratapa Mudaliyar Charitram* (the life and Adventures of Pratapa Mudaliar 1879) by Samuel Vedanayakam Pillai depicts the human nature not as it is- but as it ought to be i.e., as perfectly virtuous people giving a practical illustration of the maxims on morality. The first Telugu novel, *Sri Ranga Raja Charitra* (1872) by Krishnama Chetty goes for social reform and criticizes caste differences, Hindu customs and conventions and the dead weight of tradition. The first novels in South Indian languages, thus, thematically set aside the man-to-god type of spiritualism fostered by the religious mythological tradition of saint poets and sectarian writers and present a social content in furtherance with the renaissance consciousness of nationalism, reformism and revivalism. The revivalistic consciousness is used as a medium to enthuse the people to have confidence in themselves of belonging to a country with a glorious past. Stylistically, it replaces in a stroke the lyrical-anti-rational verse medium of Indian oral culture by its prose discourse which is essentially rational. However, in Indian literary world the word rational remains problematic because in Indian context reality is always interpreted reality, it is not just a facsimile of the physical world and thus idealism here is an extension of realism and not against it. In fact it is falsism which is against realism. Though a great number of novels in Dravidian languages follow the path of Augustan and the nineteenth century western novel-theory emphasising on the mimetic adequacy of the fiction (the transcription of real life) based on a

satisfactory imitation of nature yet the majority of the writers, attempt is to idealize reality to inspire and enlarge man's highest faculties because they feel that the mere imitation of nature will not impress the human soul with any sense of beauty. The 19th century Telugu journal Chintamani (1891) conducted competitions in novel writing and invited scripts, subject to four conditions, viz., the story be (a) fictitious, (b) an amalgam of valour and amour (c) one that gives importance to the optimism buried in man's actions, and (d) of an individual. Shri S.R.M. Kondamudi says that these characteristics of a novel hold good even today. There is a possibility that the 19th century novels in different Dravidian languages having their distinctive marks may prove their separate identities but at the same time these novels in the use and the treatment of themes in the description of the socio-cultural background, in the handling of the narrative modes and other aspects of style have so much commonness that the complementarity of the unity-diversity set of opposition is provenly established.

In the beginning of the 20th century because of the many changes taking place on a socio-political level the novel gets itself raised to a higher level of seriousness and the 'weary giant theory of the novel' -- that fiction should provide escape and cooling refreshment for the tired professional man -- crumbles down. From this time, on 'seriousness' and 'thought' becomes the keywords in the aims of a whole new generation of Dravidian novelists. In Kannada Shivaram Karanth with a novel of an untouchable 'Chomana Dudi' (1933)

(Choma's Drum) and Marali Mannige (1942) (Back to the Soil) comes to relate the grim story of exploitation, poverty and fight for survival'. With the advent of Mahatma Gandhi on the national scene, the need for social reformation received momentum but the struggle for freedom does not figure in the Kannada novel until 1946. In Tamil because of the impact of Subramania Bharathi, the National movement finds its place in many novels. The Dravidian movement coming into limelight during that time attacks the social bigotry and injustice. In many novels the evils of drink, prostitution, horse-racing etc., come under heavy fire. The Devadasi system is exposed. But as in Kannada, in Tamil also, mostly the novels dealing directly with national movement were written only after Independence.

Kalki's novel "Alai Osai" (The sound of waves) (1953) is written against the background of the Indian Freedom movement. Similarly Akilan's Penn (1946) (Woman) is a story which is woven around the Freedom struggle and an undercurrent of patriotic fervour runs through the work. In the beginning of the 20th century the Telugu novel tried to present the nationalistic feelings of self-realization and love for the country through the medium of historical writings. Sripada Subramanya Sastry feels that the novel is the most appropriate medium to eulogize the intellectual and physical richness of the past, and thereby remind the moderns of their obligation and rights.

Before India became independent, two things took place in the Dravidian world. One as said earlier, was

the launching of the Dravida movement by the Tamilians for the establishment of Tamil identity and bringing a change in the social system of exploitation in the name of caste, creed and religion. The second thing took place around 1910 when the first demand was made by the Andhra Maha Sabha for an Andhra State to be formed on linguistic grounds. Taking their clue from this, Telugu novelists like Venkata Parvateeswara Kavulu, and C. Lakshmi Narasimham turn their attention to write novels *Shyamala* or *Sapamu* with a Telugu backdrop. These are the differential multilogue indicating the aesthetic habitus, emerged through historical and local specificity. In other words, cultural artifacts produced by each community have an ontology of their own. Of course this point need not be stretched very far to the extent that a community becomes an object of indifference and is locked within its own four walls and thereby easily becoming alienated from the human mainstream.

The mainstream was more keen to reflect the agony and suffering of the individuals, both men and women, the play of external forces and society, on the psyche of an individual and also to reflect the rare views of rural India and unsung heroes of village and city life, the poor farmer or a factory labourer. The Gandhi and the marxian models were used for the revaluation of the social values and the creation of a new socio-political order. But surprisingly most of the left-oriented novelists knew in their hearts of heart that mere social criticism or preaching Marxist ideology seldom makes a readable novel. In Malayalam Vaikom Muhammad Basheer introduces robust optimism to show

how good will on the part of the 'haves' could bring relief to the have-nots'. Kesav Dev is infatuated with marxism but gives ample proof in his novels of his loyalty to the high humanist ideals of Gandhism. Thakazhi Sivasankara Pillai incorporate marxism in the very texture of a romantic love tale and makes it effective; on the contrary A.N.Krishna Rao in Kannada demands that the writer should develop a social conscience and become the instrument of social revolution with the result most of his novels remain vehicles of marxian debates but they could not provide the necessary literary interest to the readers. Modern criticism has shown us that to speak of content as such is not to speak of art at all, but of experience; and that it is only when we speak of the achieved content, the form, the work of art as a work of art, that we speak the truth. The difference between content of experience, and achieved content, or art, is technique; The technique can never be ignored which helps in the shaping process. Thakazhi's novels have the technical strength to mould his marxian message of the subject matter into a superbly coherent whole. In fact, the triumph of our finest modern fictions in Dravidian languages is that the authors have the technical mastery to uncover the full complexity of the modern spirit, the real difficulty of personal morality and the ugly fact of evil.

All the writers like Masti Venkatesha Iyengar, K.V. Puttappa, Pudumaipithan, B.S. Ramaiah, V. Ramaswamy Iyengar, Chilakamarti Lakshmi Narasimham Pantulu, Unnava Lakshminarayana, Viswanatha Satyanarayana, and Munimanikyam Narasimha Rao give

importance to the narrative mode in fiction. Even Krishna Rao is a born story teller. It is a fact that few people, after they leave school, read poetry, a few more read plays or go to the theatre, but a very great number continue to read novels because novels speak directly to us about life and inspite of E.M.Forster's regret that the novel must tell a story, every one finds pleasure in a well-told tale. The art with which a novelist is concerned is primarily a narrative one. Any approach that neglects that simple fact will be inadequate. Then it is an art that deals directly with life -- the life of man in society or as an isolated individual or 'felt life' in Henry James' magic phrase.

In the post-independence era that Dravidian novelists try to ascertain the importance of living experience. He depicts experiences drawn from his contacts with the milieu and the environment and makes them relevant, in the modern context. The genuineness of individual experience of the modern writers of fifties and sixties highlights many problems of modern society and brings us face to face with the dilemma of inter-relationships and broken values. But what makes a writer great when he does **not** present mere copies of real people or the material life itself but people who are simply possible. The greatness lies in suggesting the form of life rather than its material reality. Rachakonda Viswanatha Sastry in Telugu uses the interior monologue method to create a superb novel *Alpajeevi*, Shanthinatha Desai in Kannada of the Navya School uses dream and fantasy to embody complex experience. the finest gift of the Navya School is *Samskara*

by U.R Anantha Murthy. The Navyas signify that form is meaning. A work of literature is not an exposition of values but an exploration of experience in a language. But it is not an autonomous genre which is incompatible with outer reality. But through outer reality it establishes its own reality. A writer begins with the outside world and ends with a novel. The writers like Akilan, Naa. Parthasarathy, T. Janakiraman, Indira Parthasarathy, Jayakanthan, S.L. Bhyrappa, Lankesh S.K., Pottekkatt, Uroob, M.T. Vasudevan Nair, and O.V.Vijayan, are great writers. Their themes are politics and corruption, social oppression, the lives of various communities, tribal and village life, the life of the untouchable, urban themes like slum life, Industrialization and their impact on man and his environment communal problem, urban unemployment, broken relationships, clashing interests of the Industrialist and the working class, general middle class taboo about sex and religious superstitions. The writers show concern for the neglected regions of this vast country and also probe the depths of passion and despair, strength and weakness, beauty and squalor of the community staying in that region. Muthanandan's use of the dialect of a region of Tamil Nadu is now in vogue, as also the 'smells' and 'sights' of a place. T. Janakiraman chooses to write about the rather conservative and tradition-bound segments of the people of Thanjavur District. With these writers -- Dravida exploration of the diversity of its culture which is expressed in the form of regionalism, is brought to the notice of the reading public. Those novels are also important where the social life of the city-dwellers is delineated with sincer-

ity but without giving any importance to the pseudo or subjective formulas of modernism. The central tension in the vast majority of Dravidian novelists is one of transition from a rural and traditional situation to an urban and modern one expressed through fear and hatred of the impersonal city with all its sex, horror, murder and cruelty. All these provide a common meeting point and make the protagonist of the Dravidian fiction the familiar frustrated young urban male who, on the one hand, lives with his racial unconscious and talks of idealism and spirituality and on the other, feels trapped between lack of freedom and progress and the imposition of a free and progressive social life. He is a seeker of his own identity and also the meaning of life. A great novelist after all does not sacrifice life to art. But the writer knows how to play a confidence trick and the art that hides art is after all only a sublime confidence trick. It is in Lawrence's words that 'one bright book of life', and sometimes the great book of art in the bargain.

The women writers of the contemporary time in different Dravidian languages are a power to reckon with. Rajam Krishnan, Sivasankari, Indumathi, Vasanti, Vasireddi Sita Devi, R. Madhavi Latha, K. Rukmini Devi, M.G. Saraswathi, Anasuya Shankar, who started writing from the fifties, M.K.Indira, Niladevi, C.N.Jayalakshmi Devi and many more have given a new look on life. Woman is the central character in their novels in which their heroines face many problems both within and without their homes. To them womanhood is almost a tragedy. But still they are not for a

negation of human values. But the cloud that bedim the sunshine of life casts its shadow in their novels. However, the dominant theme is the emancipation of woman from oppression of all kinds. those who are popular women novelists give expression to the hunger for affection and the desire for motherhood which are firmly implanted in the hearts of women. In fact, the impact of consumer culture has created a branch of popular novel written mostly by very successful women writers. If novel reading has become popular it is mainly, thanks to the work of these women novelists. Some of these writers like Veena Santeshwar, Shivasankar and Vasanti have always been different from the host of women novelists who chiefly ponder to the taste of the educated middle class house wives. They are the young or middle aged, writers who have started expressing themselves freely, their loves, their family strains, their frustrations and their challenges.

In the contemporary period in Dravidian languages, it seems to be the season for popular serials of different kinds, all with an eye on the main chance of attracting the readers. In Telugu, writers like Yendamuri Veerendranath, Malladi Venkatakrishna Murti, Yerram Setti Sai trade on the reader's feelings of nostalgia, with descriptions of men and women in their pristineness against the primitive background of mountains, jungles and rivulets or they seek to exploit the reader's longing for forgotten history and visionary romance or they describe black magic voodoo or witchcraft. In Tamil also one can see the ever-increasing market for pulp 'pocket' novels. Even the world of

Malayalam fiction appears to have been side-tracked by the popular stories and novels, the serials of popular weeklies which in the main pander to the tastes of common public. In Kannada literature one of the attempts to grasp the significance of the culture of the collective, another has been to understand the dangers in commercialising culture. If Devanoor Mahadeva stands for the latter, who belongs to Bandaya movement; then T.G. Raghava represents the former attempt. There is now a debate going on between serious and popular literature. If one blames the majority reading public for treating literature as an object of entertainment alone, one can also blame the minority for making literature an intellectual game and esoteric exercise. Our response to literary works, and our choices depend upon the nature of the society we live in, the amount of leisure we have at our disposal and the values we cherish in our private and public lives. It is true that because of the lotus-eating habit of the reader, the formula-based and easily readable novels are written but at the same time experimentation is also going on by a clever mixture of the reader's curiosity, publishers' handout and critic's eulogy. However there are novelists who do focus on time both as a historical moment and the tyranny of the clock and also on the struggle of the individual with his own social reality. We have a number of such contemporary writers in the Dravidian languages who are making us exceptionally aware of both the linear time and the enduring values of our timeless existence and also the different dimensions of our social reality.

In conclusion may I humbly suggest that no single Indian literature is complete in itself and so no study of the novels within the single language context can do justice to the genre or to the writers because of their common cultural heritage. Each novel or writer can, therefore, be properly understood only within the widest context of the Dravidian and Indian Socio-cultural, economic, political and literary process. The unity - diversity set of complementary opposition identifies any Dravidian novelist, first as a local-monolingual and then a pan-Dravidian novelist and subsequently a pan-Indian fiction writer and in this way establishes a vital living relationship at all these three levels. Now we realise that both unity and diversity are important and therefore why should not we rewrite the slogan given to us by Dr.S. Radhakrishnan and say, Indian Literature is one because it is written in many languages?

3. Socio - Economic Conditions and Personality Change In Tamil Novels

Dr. D. Seenisami

Personality traits or behavioural patterns of an individual are formed by material-environmental conditions. Though it is possible to admit minimum levels of irrational factors to decide a personality type, an individuals' behaviour is mostly decided by socio-economic conditions. Economic interest is the basic force of social life for which a particular kind of social structure, social institutions, social values and rituals are created. So, an individual has to cope with this socio-economic fabric, according to his positional and status roles. As economic exploitation works at a deep level in this social network, all the people, except those who are benefited by this exploitation (sometimes even the exploitor) have to struggle in various ways to get better living conditions. In this struggle for survival, many people are pushed to choose immoral ways of behaviour. Thus an individual's personality undergoes changes in the opposite direction. Sometimes the excess of the personality changes, ends in collapse of an individual's normalcy. Novelists are the new story tellers who bring out all the above social truths of individuals in a realistic manner, both at psychological and social levels.

The following four novels have been selected for this study. They are:

1. Nagammal (1946)
- Author: R. Shunmuga Sundaram
2. Adum Madum (Sheep and Cattle) (1952)
- Author: T.K. Seenivasan
3. Velvi Thee (Yagna Fire) (1975)
- Author: M.V. Venkatram
4. Oru kadalora gramathin Kathai (Story of a sea-side village)
- Author: Thioppil Mohamod Meeran (1985)

R. Shunmuga Sundaram, in his novel 'Nagammal', narrates how a widow's personality changes because of her socio-economic position in a traditional village context. Nagammal, a widow, and her small daughter are living jointly in the family of her late husband's brother, Chinnaiyan. Chinnaiyan and his wife Ramayi are very kind towards her. they look after her daughter as their own child. After ten years of widowhood, Nagammal's biological instincts emerge. She involves herself in a close relationship with Kettiyappan, a village rowdy. He induces her to part with Chinnaiyan's family. Nagammal is an explosive personality type by nature. Her voice rings like a temple bell (p.2). The Novel starts with introducing Nagammal's explosive personality and her wrong opinion of Chinnaiyan. She thinks that she has been cheated by Chinnaiyan and his wife. Ramayi comes to know about Nagammal's friendship with Kettiyappan. One day Nagammal overhears Ramayi making critical remarks to the neighbour

woman about her conduct. Nagammal gets angry and feels that her physical desire and her thirst for independent living could not be fulfilled, if she continued to live with Chinnaiyan's family. Some elder people of the village, who envy chinnaiyan, also support Nagammal. Though Nagammal is firm in leaving the family, she hesitates to ask her husband's share of land from Chinnaiyan. But with the encouragement from Kettiyappan and other elder people, she boldly approaches Chinnaiyan who is working in the field, along with kettiyappan following at a distance. Nagammal directly asks Chinnaiyan to return her husband's share and Chinnaiyan refuses. Kettiyappan now attacks Chinnaiyan and Chinnaiyan dies on the spot.

Nagammal is a widow and she cannot remarry. So, she has to choose a way of behaviour which the existing social value system won't approve. She also has to depend on a male member of a joint family. This economic system also is an obstacle to her freedom. She develops a wrong opinion of Chinnaiyan and Ramayi, when she overhears Ramayi's speech, **"every piece of fire in her heart develops into a mountain of furious fire"** (p.32). Her suppressed desires and individuality take the form of hate towards them. When Chinnaiyan and Ramayi had gone out, she says, **"Good, they have gone now. Wait and see. I will finish you both"** (p.110). As there is nobody in the house now, she behaves as she likes, **"She is roaming here and there, like a free cattle and like a free bird. She imagines herself as a queen. There are only her own laws."**

If she likes, she will boil the milk. If she likes, she will clean the house, or she won't do anything. There is nobody to question her. Even she is making noise like a free forest river" (p.116). As an individual with natural desires, she has to face the socio-economic challenges. As these conditions are against her wish, her good behaviour gets changed. But at the same time she also experiences a feeling of guilt. The love and respect of Chinnaiyan towards her are strongly there in her memory. She feels her personality change: "O! what am I doing. Am I going to destroy the honour of the respectful family. Chinnaiyan is very kind to me. Will he use a single word against me?". (p. 118). But the next moment she feels different. She feels that she is only a slave in the family. "Free life for ten days is better than a slave's life for ten thousand years. I must possess something of my own properly. I should do whatever I like" (p. 119). But she is frightened to see the approach of Kettiyappan with a stick. Suddenly she experiences a shock, remembering her past family ties with Chinnappan. Her struggle with opposing feelings disturbs her personality and the happenings end in a murder. Thus social rigidity towards her, a widow, becomes the underlying force for the individuals changing personality.

The Novel Adum Madum is a story about a rationalist youth, Somu, who turned to be a wicked villain, forced by poverty. Somu works as a pimp using a lady Mohana, who is also a victim of poverty. The conflict arises when Mohana wants to marry one Sekaran who loves her. Mohana hates her degraded life and wants

to lead a good family life. But Somu does not allow her to get married. He warns her: "Once you were struggling even for a single paise. At that time I helped you to get daily food. But now you want to leave me. How thankless you are" (p. 117). He also threatens Sekaran: "If you try to destroy my job by marrying Mohana, I will become a poisonous snake and harm your family prestige" (p. 118). The cruel and wicked nature of Somu is not an inborn behavioural trait. The author says: ". . . desire for a wealthy life. . . . anger for not getting any help from any body. . . these two feelings made his heart a dead graveyard, instead of a flower forest" (p. 12).

During the period of his life as a member of a rationalist movement, he loved a lady co-worker, Padma. But soon he left her and ran away. His desire for earning a huge amount of money leads him to choose a degraded job. When he meets Padma, after many years, in her house, he suffers from a guilty feeling. Padma is still in love with him, though he has cheated her. She treats him very kindly. But he suspects all her good behaviour. He fears that she may take revenge. Accidently he sees his previous love letters written to her. Because of his guilty feeling and fear, he develops an illusionary mental state. The words of the letters look like ants searching for him in line to kill him. The plate, in which Padma brings food for him, looks like a knife (p. 136-137). He experiences intense agony because of this fear and feeling of guilt. As Padma nears him, he suddenly shouts, "Don't kill me Padma" (p. 140). He admits his mistakes and cruel

behaviour. He confesses to her: ". . . the poverty was the reason I did not like to lead a simple and poor life. That is why I became a cruel man. Do you want to punish me? Please let me leave" (p. 147).

T.K. Seenivasan has portrayed the character of a rationalist youth whose personality undergoes change due to poverty. This personality change results in a guilty feeling and illusionary perception.

M.V. Venkatram, in his novel "Velvi Thee", shows how economical necessity destroys a good family life. Kannan is poor weaver in Kumbakonam city. He started his carrier as a daily wage labourer and raised himself to the position of a loom-owner by hard work. He loved his mother; so he came out of his brothers house with his mother not tolerating the insult to his mother by his sister-in-law. He is not only a hard worker, but also an honest and faithful worker. At this level he has to fulfil his mother's needs and desires for which he had to spend a lot of money. Anyhow he manages borrowing money. The need for money increases day by day. He marries Kosalai, the daughter of a middle-class weaver. Kosalai is a charming and good natured lady. She loves him passionately. They lead a peaceful life. They have a female child also. But their peaceful life has to meet difficult days, because of heavy rains which destroy their loom, their house and other weaving materials. Kannan is in need of a large amount of money to meet the expenditure. In this situation, Hema, a widow, comes to help him. Hema, a lady of a rich family, had to marry a sick person just for the sake of economical prestige. Her husband had died very soon.

As Kannan is popular among the weavers, and also is handsome, Hema decides to offer herself to him. She comes forward with huge money and jewels to help him. She approaches him through Kosalai, her friend. Kosalai, who is completely innocent of Hema's motive, and she tells her husband to accept Hema's help without any hesitation. Hema feels that Kosalai also will not object to her relationship with Kannan as she offers a lot of money and jewels. So, Kannan accepts Hema's help and understands Hema's needs. He satisfies her desires. Initially they meet in the absence of Kosalai in the house. But one day Kosalai comes to know about their relationship and, she quarrels with him. But Kannan doesnot feel sorry. From his social experiences, he has learned the importance of money. He says, **"the respect for man is only because of his wealth, house and jewels and other properties. There is no respect for a man as a man"** (p. 120). So, he makes use of a chance. After his contact with Hema, he has changed completely. A loving, honest and responsible Kannan becomes an ordinary man who does anything to get money. He even feels that he could not live without Hema. He says to Kosalai that Hema is also very kind towards her. He expects that Kosalai should accept her. But, Kosalai is very firm and she does not allow him even to touch her, while standing throughout the whole night in front of him. She says, **"you should not touch me. You are an ugly creature. When I think of you, I feel like vomiting"** (p. 147-148). But she understands the fact that her husband's new behaviour could not be corrected. So she decides to commit suicide. She

jumps into the city tank with her child. Though Kannan feels guilty for her death, he is not willing to leave Hema. This novel brings out the truth that economic necessity or need for money affects personality.

Thoppil Mohamod Meeran has made a name with his first novel, "Oru Kadalora giramathin Kathai" (story of a sea side village) published in 1985. This is a story about the fall of a feudal, Islamic fundamentalist landlord, Ahamod Kannu who has the reputation of a head-man among the villagers. He is the first man to get any honour. Even the prayer at the Mosque starts only after his arrival. Those who oppose him are considered enemies of God. "One who opposes him will be thrown into Hell". (p. 141). Ahamod and the villagers are traditional people with superstitious beliefs. They won't accept anything that is against Islamic tradition. Even they oppose the introduction of secular school education in the village. They do all their best to drive away the school teacher. Ahmod Kannu thinks that the school is a big force against his leadership in the village. His ego has to face many unpleasant experiences. First of all, Mohamod, a brave muslim, enters the Mosque before Ahamod's arrival. He also refuses to meet Ahamod when he is called. This is the first blow to Ahamod.

Ahamod Kannu loves his sister and daughter very much. His sister, Fatima, is a widow. She and her son Farid are living in Ahamod's house. Ayisha, daughter of Ahamod and Farid love each other. But Farid's position in the house is like that of a low servant.

Though traditionally he is a big landlord, another modern Muslim member of his village emerges as a rich man. Ahamod is forced to keep his No:1 position in the village. He brings a Muslim priest to his house and spends a lot of money on him. But the priest wants to marry his sister Fatima. Ahamod is shocked to know the priest's wish.

Already he has been upset by Mohamod's revolt. He can not sleep; he cannot take food. He hurries to make arrangements for his daughter's marriage before this news of insult by Mohamod spreads to other areas. Now, the priest's wish also affects him heavily. "He sees a tiger with sharp finger nails in the form of the priest. He feels the bite of a poisonous snake. The pain raises from his leg to the heart through blood vessels and he feels a swelling in the head" (p. 160-161).

The conflict between love and traditional prestige leads him gradually to a break-down. He becomes subject to a supersitious fear that the priest may kidnap his sister by using black magic. He arranges his daughter's marriage without knowing the facts regarding the bridegroom. He spends a lot of money and sells a lot of his lands only to give his daughter to a mad bridegroom. Knowing the fate of Ayisha, Farid runs away from the house. Even the servants refuse to obey Ahamod's orders. When Ahamod orders them to set fire to the school, his servant refuse to do so. So, Ahamod himself sets the school on fire.

He sells his properties just for the sake of maintaining his traditional prestige. He becomes poorer day by day. The decline of his social power and sorrows affect him heavily. At last his horses and his daughter also die. When he hears the news of the death of his horse he says "let it die" (p.269). The author describes the destruction of Ahamod's mental condition through images: "the floor of the raised platform split into two. The chair with Ahamod sitting there gets into the left lowering him on deeper into nether world. Endless slope. The buffalow which is holding the earth with his two horns is not seen there" (p.232). The decline of socio-economic status and the death of a daughter leads to a heavy shock. The feudal egoism and parental love conflict with each other. The boasting personality traits are not able to withstand the changing times. He gets into a mental disorder. His condition is like this: "The boss (Ahamod) does not look like hearing what his wife says. He speaks irrelevently. Then, suddenly he laughs. At the end of the laughter he says: 'is Ayisha not found?' and suddenly stops laughing, without any feeling that he was moving his legs here and there" (p. 266).

From the above four novels, it is clear how the personality of an individual changes or collapses in different socio-economic contexts.

4. Cultural Conflict in the Early Novels of Tamil & Malayalam

S. Seenivasan

Introduction

This paper attempts to explain the historical background, the nature, the scope and various other aspects of cultural conflict that arose due to the influence of the British rule in the 19th century. Various traits of the western cultures started spreading during this time in the Indian soil causing gradual changes in all the spheres of Indian social realities. These changes are reflected in the writings of Tamil and Malayalam novels of this period. The changes in the Indian culture were gradual and steady. Critics, like Citty and Sivapathasundaram, describe this situation as 'Cultural Concern'; according to these scholars, early Novelists of Tamil were opposed to cultural changes. But a deep scrutiny of the content of the early Novels of Tamil and Malayalam reveals that the early Novelists were not against changes; instead they supported the changes in some respects.

Socio, Economic reasons for Cultural Conflict

The British people with the aim of scoring commercial and economic advantage entered India, but simultaneously they tried to spread the Christian religion through which the English civilisation spread in India.

The British introduced the Railway System, Transport Facilities, Telegraph and Big Industries, as part of the developmental processes of Industrialisation. This process of Industrialisation had also affected the Indian Agricultural Sector, causing changes to the benefit of the British. The farmers were exploited through a high level of taxes, which impoverished them.

Not only the British rule was established, but also the British tried to convert the Indian polity according to the British style, that is the Indian Social Structure was made to move from the stage of Feudalism to that of Capitalism. As a result villages could never become self-sufficient. There was a great attraction among the literates and the rich people towards the 'Cityway of Life', which meant learning British Education, adapting western civilization and consequently getting a government job. This phase of change affected our social reality and caused cultural rootlessness. People wavered between whether to accept or to reject Westernisation. This dilemma of the people affected the roots of our culture, resulting in a cultural-crisis. The new additions of the West were the main reasons for this dualistic attitude.

Cultural Conflict : Definition and Aspect

The theories of conflict and displacement have been applied to a broader class of cultural phenomenon by several social scientists. The International Encyclopaedia of Social Sciences has classified the phenomenon under four aspects

1. Psychological Aspect
2. Political Aspect
3. Social Aspect
4. Anthropological Aspect

Among these four levels, the cultural conflict comes under the social aspect.

The cultural conflict of Indian & Western were expressed both in Tamil and Malayalam novels, written during this time. We could see four levels of cultural conflict expressed by novelists.

1. Conflict at the Educational Level
2. Conflict at the Economical Level
3. Conflict at the Civilisation Level, and
4. Conflict at the Religious Level

But this paper is concerned with the conflict that arose at the educational level only.

Conflict in the Educational Field

Both Tamil and Malayalam Novels of the 19th century depict the younger generation welcoming learning English, while the traditionalists rejecting it. In Tamil **Padmavathi Charithiram** and in Malayalam, **Indulekha** express opinions regarding the English type of education.

This fact is brought out through the character Narayanan in the novel 'Padmavathi Charithiram' written by Madavaiah.

The youngsters preferred English education. But parents opted for Traditionalists and were against English education. So the youngsters were subjected to an experience of duality, whether to satisfy the parents or to satisfy the modern demand of the day.

The author shows clearly the dualistic mentality of the younger generation of that period through a conversation between two characters Narayanan and Gopalan. Narayanan says that he is unable to act according to his wish; his educated consciousness suggests him to lead a type of life, which is controversial to his forefather's ideology'. He further is engulfed in confusion whether to satisfy his forefathers by following the traditional way of life or by leading a modern life according to his English educated conscience. The reason for the under-development of our Nation is due to this dualistic mentality among us.

Something like this we also find in Malayalam Novels. Chandu Menon, in his Novel Indulekha discusses this type of conflict between the old and new generations.

He describes the conflict between Madhavan (younger) and his grandfather Panchumenon. Panchumenon belongs to Tradition and he was Karanavar of Poovalli Tharavadu. Panchumenon was a respected person in the joint family.

Madhavan being rich finishes his B.A. and B.L. and tries to take his cousin brother Chinnan to Madras

for higher education. His grandfather does not like Madhavan's learning English, and there arises the conflict between Madhavan and his grandfather. Madhavan is depicted as going against his grandfather's will. Panchumenon not only hates Madhavan, but blames the English learning of Madhavan and his anti-tradition behaviour.

Natesa Sastriyar in his Novel '**Deenadayalu**' describes an individual who registers gradual development in life, because of his English learning, from a world of traditionalists. He is also shown as having a government job, and due to his English education and sincerity, he is rewarded by the British by being made the Diwan of Cochi Samasthanam.

Also, another Novel by name, **Saraswathi Vijayam** in Malayalam depicts a person born in the down-trodden caste (Pulayar) who is unduly punished by the higher caste Nambudiris and his body-guards, for they considered singing a crime. The young Pulayan joins a Christian Institution and gets higher education and becomes a judge; after becoming a Judge he does not punish the higher caste Nambudiries and others; instead he forgives them.

Thus the authors Natesa Sastri and Pootheri Kunchambu, through their novels emphasise the need for English education at that time.

Women's Education and Traditionalists

Giving importance to women's education, rights and liberation was a prominent feature in the 19th century. The Brahma Samajam worked for women's education and their liberation through Maha Kanya Vidyalaya. The Arya Samaj Societies also stressed the need of education for Indian homes. The Prarthana Samaj and Decon Education Society contributed a lot to this objective.

At this time, the Tamil situation also exerted its influence. Vedanayakam Pillai wrote a booklet on Women's Education, stressing its dire need in the Tamil Context.

The spirit of Women's Education was very much nourished and expressed in the Tamil and Malayalam Novels.

In Tamil, Thiru Madhavaiah and in Malayalam Chathu Nair show the conflict between the Traditionalists and the Modernists regarding Women's Education.

The author Madhavaiah describes such a situation in his Novel 'Muthu Meenakshi'. The main character of this Novel is a girl by name Muthu Meenakshi - who learns to read and write with the help of her brother's friend. Muthu Meenakshi hopes that her father would happily approve of this and she informs her

father, by writing a letter, about her learning. But to her despair, her father vehemently opposes her learning.

In Malayalam, Chathu Nair in his Novel 'Meenakshi' depicts the tension between the Traditionalists and the others Women's Education. The main character of 'Meenakshi' is shown to be good in English. She shows interest in Education. But Kunchi Sankara Menon does not approve of this as he considers that it would make them disobedient. "If women are taught education, after having learnt it, is difficult to control them, and they would seek for bridegrooms independently".

The fact that learning Western Education would create conflicts in our cultural level is widely depicted in many Novels of the 19th century. For example Padumenon in his Novel 'Lakshmi Kesavam' describes the conflicting situation. Sembakacheri Ekkavamma's daughter Lakshmikutty leaves for Madras to learn Sanskrit and English. But then her father Kammaran Nair does not approve of this. On his meeting a person Kesavan, who is a modernist, he expresses his disapproval of Women's Education. Kesavan tells him that education, beautifies the soul just as ornaments beautify the body. However Kammaran Nair doesn't encourage women's education. His statement about women's education is as follows: "In what way women

are going to be benefited by education? The main duty of women folk is discharging household works. If they are educated, they will be negligent towards domestic duties".

In this Novel, the character of Kesavan represents those who realise the need for learning, while Kammaran Nair is a symbol of the mentality of the Traditionalists. In the Novel, Kesavan is depicted, as though he is synthesising modernity and traditional cultural aspects.

Conclusion

Western civilization, English Education, advanced religious ideas, the Capitalist Economic Structure of the British are the fundamental reasons for cultural conflict in India. This fact is universally described in the early Novels of Tamil and Malayalam languages.

In order to protect their own identity, the traditionalists opposed westernisation and modernisation. This led to a cultural conflict. Another side of the cultural conflict is that modernists and younger generation welcomed western education.

The authors of Tamil-Malayalam Novels in the 19th Century remained balanced in expressing this cultural conflicts of the 19th Century, in their novels.

Notes

1. P.G. Sundararajan (Chitti), S. Sivapatha sundaram, Tamil Novel Noorandu Varalarum Valarchiyum, (The Christian Literature Society, Madras, 1977), p.xix.
2. Dr. K. Kailasapathy, Naveena Illakkiyattin Adippadaikal, (Makkal Veliyeedu, 1980), p.31.
3. R.C. Majumdar, K.K. Datta, V.N. Datta, British Paramountcy and Indian Renaissance, Part II : The History and Culture of Indian People, (Bharatiya Vidya Bhavan, Bombay, 1965), pp. 84-85.
4. Madavaiah, Padmavathi Charithiram, (Vanavil Pirasuram, 1978), p.71.
5. Natesa Sastriyar, Deenadayalu, (Vanavil Pirasuram, Madras, 1980), p.129.
6. Madavaiah, 'Muthumeenakshi', (Vanavil Pirasuram, Madras, 1984), p.26.
7. C. Chathu Nair, Meenakshi, (B.V. Book Depot, Thiruvananthapuram, 1980), pp.113-114.
8. Padumenon, Lakshmi Kesawam, (Nalu Novalukal Edited by P.V. George Irumbayam, Kerala Sahitya Akademy, Trichur, 1985), p.145.

5. Political Novels in Malayalam and Kannada

Dr. K. Kamalaksha

The life and deeds of towering personalities or important events of history depicted in accordance with the requirements of a novel can be called a historical novel. The attempts of any organisation or group of people for achieving power, or the results of it, can be called politics. This theme blends with the inner vision of the novelist and gets expressed as a political novel. It makes us react to the hindrances for achieving human good. According to Arwing Hoe, a Political novel is one which depicts important political events or an ideal.

Scholars believe that political novels were an off shoot of realism of the 19th century.

The background of India Political novels was formed when the Arya Samaj, the Brahma Samaj and Swami Vivekananda began a relentless war against the evils of the Indian society. Bengal and Maharastra had become the centres of hectic political activity. The division on Bengal and the Plague events in Pune were the reasons. By these activities there was an awakening among the patriotic writers of that regions. The 'Ananda Mutt' appeared in 1882, 'Gora' in 1910 and 'Ushakkal' by the Marathi writer, Harinarayana Apte appeared in 1895-97. In Hindi came 'Sevasadan' of Premachand in 1919.

Now let us come to Malayalam and Kannada Political novels. A bird's eyeview, gives us a glimpse of those novels. For the sake of convenience I have divided them into four categories.

1. Patriotism

Very few novels in Malayalam and Kannada merit our attention, in the category No.1. Regarding Malayalam the reasons may be this. Most part of Kerala was under the kings of Travancore. It was a transitional period in Kerala. Freedom struggle in other parts of the country had less impact on Kerala. But the condition of the common man was not better in any way than that of the counterparts under British rule. The 'Indulekha' of O. Chandumenon is considered to be the first political novel in Malayalam, though opinions differ. The novel represents the progressive thinking of the writer.

With an aim to kindle patriotism and political awareness among the people, Sri. C.V. Raman Pillai depicted the life and achievements of great historical personalities against the contemporary background. The writer had first hand information of the political condition of his time. 'Marthandavarma' appeared in 1891 and 'Dharma Raja' in 1913. In these works we see the profound influence of 'Arthasastra' and 'The Prince'. 'Bhutharayar' of Appan Thamburan appeared in 1923 and K.M. Panicker's 'Kerala Simham' in 1941. In these

works we note that the writers had 'the didactic conception of history' in their mind.

In Karnataka also the condition was almost the same. The Mysore region was ruled by kings, the northern parts by the Nizam and western portions by the British. Karnataka was unfortunate in some respects (a) the finer aspects of the works of Christian missionaries were not there. (b) Great personalities like Sri Narayana Guru who had a real zeal for social uplift were not working in the region, and (c) The attempt of communism to establish itself firmly in the soil was negligible there. It is perhaps due to these reasons that the earlier works in Kannada had little political themes in them. In later time they began to appear on the literary horizons in larger numbers. 'Habbida Balli' by Krishanmoorthy Puranik, 'Honnu-Hasiru' by Anantha Narayana, 'Mooraa Batte (1946) by V.M. Inamdar, 'Amara August' by A.Na.Kr. 'Swathanthrya dedege' and Maadi Madidavaru' by Basavaraja Kattemani, 'Swami Aparampara' (1956) and 'Kalyana Swami' (1965) by Niranjana, 'Oudaryada Urulalli' by Shivarama Karanth and 'Jaya-Gomanthaka' by Ananda Varti are some of the important works of this type. Gandhian principles, patriotism and Quit-India Movement are the themes mainly dealt with in these novels.

2. Ideology

The Progressive Writers Movement came into prominence in, 1936-'37 in Kerala. It had the desired

results in the literary field. In the 40's, the novels of Thakazhi, Kesavadev and Cherukad contain themes of the necessity of political social and cultural awakening. These novels were able to bring about the desired changes practically in Kerala. The contribution of these writers in bringing a communist government to power in Kerala must be carefully noted. 'Randidankazhi' by Thakazhi and 'Odayil Ninnu' by Kesavadev portray characters like Chathan and Pappu and thereby try to restore the lost identity and self-respect of the down-trodden and working class. Cherukad, who is committed to the communist doctrine brought out 'Manninde Maril'.

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'Pragathisheela Chaluvali' had its most hectic activity in Karnataka in the 40's itself. Niranjana's ripe - experiences came in the form of 'Chirasmarane' (1955), a unique novel in Kannada. The famous and historical incident of 'Kayyur uprising' is the plot in this novel. The combined struggle of the peasants against the zamindars and the imperial British Government, is dealt with in a very artistic manner. The urge for independence and class struggle go hand in hand in this novel. The story of a remote village in Kerala first appeared in Kannada and returned to Malayalam in translation.

The critics expressed that Nihilism was depicted in 'Bharatipura' and 'Avasthe' by U.R. Ananthamurthy 'Bandaya' (1985) by Vyasaraaya Ballal.

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Post-Independence period

India which has a pride among the nations of the world as the biggest democracy had been experiencing deterioration in all fields and this has irked all sensible writers. Some are angry, and other desperate. Bribery, selfishness, Criminal attitudes, misuse of money and man power and many other evils found among the politicians, the continued poverty, ignorance, foolishness and suffering of the poor common people have been presented in all possible ways.

'Arohanam' and 'Pitamahan' by V.K.N. are wonderful works. In those works he presents before us numerous faces of deteriorated Indian Politics. He is not in an angry mood. Laughing all the time he pinches the thick skinned political fools and goondas, Sir Chathu Nair, the exponent of the present day Indian political leaders, will linger on in the minds of Malayali readers for a long time.

The hatred and disgust towards Indian politics and the misery of the common people, mainly due to this are presented by O.V. Vijayan in the most powerful, and at the same time most obscene language, in his ambitious political satire 'Dharmapuranam'. In this work he says that all heinous acts combined make world politics. You cannot find hearts and minds there. The common man is exploited not by any particular class, but by himself. Half fascist force's dirty politics

in the name of democracy is criticized and made fun off by him. He describes the unending misery of human race, the dumb pains of defeated struggles and the importance of freedom and love with a heavy and touching heart. He asks an important question - For whose sake the war is fought?

'Hiranyakasipu' published in the 60's by N.P. Muhamad has an imaginery vision of Indian political situation in 2003 A.D. Ironically he visualises Indian Politics changing itself to dictatorship. Another important work in this catagory is 'Mumbe Parakkunna Pakshikal' by C. Radhakrishnan. This satirical novel deals with the Indian Politics, including Emergency.

In Kannada, Kattimani's 'Bangaloorigonddu tikettu' & 'Chakravyuha' - attacks the Psuedo -Gandians. V.M. Inamdar's 'Vijayayathre' deals with the 'lost ideal' of post-Independence politicians. Shivarama Karanth's novels like 'Gondaranya' & 'Moojanma' - depicts the loss of principles & ethics in to-day life. 'Mathadana' of S.L. Bhairappa gives the picture of cunning politics. Baragooru Ramachandrappa is a Roman eclat. It deals with the Indian Politics of the 1970's.

Remedies

K. Narayana Kurukkal is a writer who firmly believes that philosophy is the remedy for all the disorder and ailments of present politics. His novels clearly show the influence of Vivekananda, Tagore and

Aravinda. 'Parappuram' (1905-'06) 'Udayabhanu' (1911) and 'Satyagrahi' (1927) are his important works. He says that values of life like equality of women, freedom, patriotism etc. and establishment of democracy and religious renaissance can be achieved only if politics gives a role to philosophy. It is the duty of politics to create an atmosphere conducive to that. He believes in the transformation of the soul rather than hatred and violence, for bringing about major changes in the society. Kovilan who is famous for his stories on army life is very much perturbed by wars. Foolish war and the uncountable sufferings resulting out of it, really upset 'Thazhwaragal' 'A minus B' and 'Ezhammedankal'. Vaikom Mohammad Basheer has got a different vision. He is not bound by any particular doctrine. He believes in a change of attitude brought about on humanitarian grounds. His 'Shabdangal' can be mentioned in this context.

Rulers, whether they are Mughals, English or Indians are not different. History proves that all the rulers are anti-people. Violence and exploitation are their tools. A hope of change may appear when a new ruler or government takes charge. But the result may be worse. Strict adherence to rules and discipline, can lead to death and sorrow to others. Ironically, they are not meant for human welfare! These aspects are depicted by Anand in his 'Abhayarthigal' and 'Marubhoomigal Undavunnad' in a very touching manner.

C.R. Parameshwaran's 'Prakrithi Niyamam' (1986) has some thing different to say. Forgetting is natural. But it is the cause for the continuous suffering, violence and exploitation of mankind. We forget every wrong done to us and are ready to forget the next wrong to be done to us. This weakness of ours is very well exploited by our governments and rulers. Hence it is our duty to safeguard and protect the Remembering. Then only it is possible to creat a world of friendship, fraternity and freedom. It is our duty to throw a Challenge to the mighty power of forgetting by remembering. The message is Remember, Unite and Fight.

In Kannada, Shivaram Karanth and Thejaswi have some thing to say in their novels. Karanth says real happiness in the social and political fields cannot be achieved by self-moralling, unselfishness, uprightness, and keeping aloof from violence. Scholars describe Karanth's ideas as 'liberalism'.

Another writer in Kannada to be mentioned is Poornachandra Thejaswi. His 'Chidambara Rahasya' (1985) depicts a serious theme in a light detective tone. A village, 'Kesaroor' is the centre of action. It is said in the novel, "Before setting fire to the cardamom estates the wretched society of Kesaroor must be set on fire. These useless scientists, stupid politicians

and religious fanatics who build mosques and temples and shout in mikes - all must be burnt". Here one thing that must be kept in mind is that Thejaswi does not advocate violence. His opinion is that such a society crumbles by its own weight and as we see in the end of the novel, Kesaroor is burnt to ashes. It is the inevitable punishment to man's sins against nature and own brothers. The writer warns us against the ruthless destruction of nature. Changes in the society, like ours, can be brought about only if its cultural standard improves. Man must abandon irrational beliefs, fears of all kinds and must free himself from the fetters of poverty and ignorance, and most important of all from casteism and religious fanaticism. Political systems can do little in this regard. Fundamentally changes must start with a change in individual culture, atleast in a country like ours.

We have tried to examine very briefly some of the important political novels and the main trends in them. The standard of political awareness and vision is surely not below standard. The extra-ordinary ideas like that of C.R. Parameshwaran and Poornachandra Thejaswi appear to be sound, but they are not easy to practise. Our novelists being a responsible set of citizens, have lived up to expectations and I hope they will continue to do so.

6. Origin and Development of Telugu Novel

Prof. T.V. Subba Rao

O. Novel is a new genre started in Telugu with the influence of English, in the last quarter of 19th Century. The main character of the influence of English literature on Telugu is that the human life became the theme and so writers inclined towards depicting realism and real life in their works.

1. The first unsuccessful attempt in 1872

In 1872, Governor General Mayo advertised in the Bangal Gazette stating that a prize would be given to the writer who writes a prose story depicting the customs and beliefs of the Bengali people. This influenced a Telugu writer. One **Mr. Narahari Gopala Krishnama Chetty**, who was working as Deputy Collector in **Kurnool**, saw this advertisement and wrote a fiction by name '**Sri Ranga Raju Charitramu**' depicting the customs and beliefs of Telugu people. He published it in the same year (1872). Though the characters were fictitious, the scene and the structure were maintained as if historical because there was no model for such a novel at that time. He did not even think of naming it as novel. He called it as **Vachana Prabandhamu** or **Naveena Prabandhamu**. But the **Madras Gazette** and one Telugu journal **Purushartha Pradayini** of that time, called it as the first novel in Telugu. (The name 'navala' came into existence in Telugu only after two decades of this first attempt).

But if we take the qualities of a modern novel into consideration, **Sri Ranga Raju Charitramu** cannot be called a novel at all. That was only the first attempt to write a novel but not a successful attempt. This is a short book of 88 pages with 15 chapters. There is some folk-tale-type of narration also. A folk song **Ganga Gowri Samvadam** has also taken a place in it. The author says that the story is supposed to be 400 years old. But this is not correct. The whole thing is a fiction. As in the case of old **Kavyas** the hero is from a good clan. So this is a fiction folk-tale-type prose narration but not a novel in the real sense.

2. Rajasekhara Charitra - the first novel in Telugu 1878-1880

After six years of the first attempt to write a novel in Telugu. (i.e., in 1878), **Kandukuri Veerasa Lingam** (1848-1919) wrote a novel by name **Rajasekhara Charitra** and published it in his journal **Viveka Vardhani** as a serial for two years that is, upto 1880. This is a novel based on **Gold Smiths "The Vicar of Wakefield"**. This is not a translation but a transcreation. He changed the English names and the English atmosphere into Telugu names and Telugu atmosphere. He started the novel with a **Srikara** and with a beautiful description of the river **Godavari**. This is a mirror to all the social conditions of Andhra Pradesh during that period. The author condemned the blind beliefs, child marriages and the plight of the young widows of those days. This is the first Telugu novel written under the influence of the English. This is also the first novel on

which a lengthy criticism was written. **Kasibhatta Brahmayya Sastry** wrote a detailed criticism on all the 15 chapters of **Rajasekhara Charitra** in a book called **Viveka Chandrika Vimarsa** in eight chapters. This criticism is more lengthy than the original novel. Mr. Sastry was also the first person who suggested the name '**Navala**' to this type of writing.

The total novels written by **Veeresalingam** are three in number. Two of them are based on English novels and the third one is an original one. The second transcreation of **Veeresalingam** is **Jonatham Swifts Gulliver's Travels**. He wrote it in two parts: I **Adamalayalam** and II **Lanka Yatra**. In this he criticised the blind beliefs and bad customs that were prevalent in his times.

Veeresalingam was also the first person to write an independent novel in Telugu on a family theme. The name of the novel is **Satyavati Charitram**. The joint family system, the illiteracy among women folk, the mothers-in-law treating badly their daughters-in-law and the bad effects of child marriages are described in detail in this novel.

3. **Chilakamarthi Lakshmi Narasimham (1867-1945)**

After **Veeresalingam** came **Chilakamarthi Lakshmi Narasimham**. He won first prize three times in the novel competitions conducted by **Chintamani** a journal started by **Nyapathi Subba Rao** at **Rajahmundry** in 1893. His first novel was **Ramachandra Vijayamu**. This was influenced by **Rajasekhara Charitra** of **Veeresalingam**. **Chilakamarthi** was the first person to write a humorous

novel in Telugu called **Ganapathi**. He wrote about 14 novels during a span of 25 years.

4. Bengali Novels and Vijnana Chandrika Mandali (1906)

The Vandemataram Movement aroused the spirit of nationalism during the first decade of 20th Century. Bengal became the ideal for the rest of the country. Several Bengali novels were translated into Telugu. Publication of literary books became a movement in Telugu with the foundation of 'Vijnana Chandrika Mandali' by Komarraju Lakshmana Rao Pantulu in 1906. This organisation encouraged historical novels by conducting competitions. During the First two decades of the 20th century, **Bhogaraju Narayana Murthy (Vimala Devi)**, **Ketavarapu Venkata Sastry (Rayachuru Yuddham)** and **Venkata Parvatiswara Kavulu (Pramadavanam)** enriched Telugu novels. Patriotism and the upliftment of Harijans were the themes in their novels. **Tallapragada Suryanarayana Rao** and **Venkata Parvatiswara Kavulu** had treated the Harijan problem in their writings even before Gandhiji started his movement in India.

5. Malapalli - the first epic novel in Telugu (1920)

Unnava Lakshminarayana (1877-1958) published a great novel in 1922 by name **Malapalli** (Harijan Chetto). This epic novel changed the direction of the Telugu novel. For the first time, it depicted the impact of political and economic powers on literature. The first world war (1914) and the October Revolution (1917) might have influenced the writing of this novel. It runs into 800 pages divided into four parts. Further, it is

written in idiomatic colloquial style: (**Vyavaharika Bhasha**). It says that social revolution is the only way for the stability of the society. The modern period in the history of the Telugu novel, began with the publication of this novel.

6. 1920 - 1940

The seeds for a separate Andhra State were sown as early as 1913 with the formation of **Andhra Maha Sabha**. Novel like **Andhra Rashtram (1916)**, **Vijayanagara Samrajyam (1920)**, and **Rayachuru Yuddham (1920)** were written championing the claim for a separate state.

The great novelists after 1920 were four in number namely **Viswanatha Satyanarayana, Adavi Bapi Raju, Chalam, and Nori Narasimha Sastry**. Viswanatha Satyanarayana (1895-1976) wrote about 60 novels till his death in 1976. Whether he wrote social novels, historical novels or mythological novels, he supported establishment of tradition. **Veyipadagalu** (Thousand hoods) is his magnum opus novel. In this he analysed the social changes that occurred in the Andhra Country during the last two centuries. **Cheliyali Katta, Eka Veera, Maa Babu, Viira Valladu, Baddanna Senani, and Dharma Chakram** are the best examples of his creative genius in novel writing.

Adavi Bapi Raju (1895-1952) was a great writer and a patriot. His epic novel is **Narayana Rao**. It clearly depicts the freedom movement and the influence of **Gandhiji** on the Telugu country from 1920-30. **Hima Bindu, Gona Ganna Reddy and Adavi Santhisree** are his best novels. (Both **Veyipadagalu** and **Narayana**

Rao shared the first prize in the novel competition conducted by the Andhra University in 1934). Bapi Raju was very much fond of Andhra history and Andhra Culture.

Gudipati Venkatachalam (1894-1979) revolted against the traditions and the society. He strongly pleaded for freedom for women in marital relationship. In his opinion, the present marriage system has not provided equal opportunities to women. Along with Viswanatha and Bapi Raju, Chalam also participated in the novel competition conducted by Andhra University in 1934, with his novel **Mydanam**. **Daivamicchina Bharya, Aruna, Vivaham, Jivithadarsam** and **Amina** are some of his other famous novels.

Nori Narasimha Sastry (1900-1980) wrote historical novels based on the life history of the ancient Telugu poets and the history of Andhra country. **Narayana Bhattu, Rudrama Devi, Kavi Dwayam, Malla Reddy, Dhurjati** are a few of his novels.

Other great novelists of this period were

1. Mokkalapati Narasimha Sastry - "Barister Parvatisam"

This is a humorous depiction of a man called 'parvatisam' going to London and getting his Bar-at-law Degree.

2. Mumimanikyam Narasimha Rao - "Diikshitulu"
"Rukku Talli" ; "Tirumaliga"

3. Sripada Subrahmanya Sastry - "Vadlaginjalulu"
"Illupattina Vedhavadapaduchulu"

4. Veluri Siva Rama Sastry

He is a great scholar and a critic. He translated Sarath Novels from Bengali into Telugu. His original novel "Ahobaliyam" is about the national movement.

7. 1940 - 50

During this decade, economic and political changes and the values which govern the society and the problems that arise when man clashes with the society were discussed by efficient novelists like Kodavatiganti Kutumba Rao, G.V. Krishna Rao, Gopichand and Bhuchi Babu! Psychoanalysis also became a new trend in the novels written during this time. **Bucchi Babu's Chivarakumigiledi** and **Gopichand's Asamarthuni Jeevayatra** discussed the problems of the intellectual class and they attracted the highly educated readers. During this period, some novels were on Telangana Revolution also (1944-49) with the Marxist background. ("Mrutyunjayalu" by Bollimunta Sivarama Krishna).

8. Modern Period (1950-90)

8.1. First decade (1950-60)

After Independence, the Telugur novel bloomed in all directions. Middle class family life became the main theme of the novels written after 1950.

8.2. Second decade (1960-70)

Unemployment, the caste barriers obstructing love marriages and the results of inter-caste marriages were mainly depicted in the novels written after 1960.

8.3. Women Novelists

The most important event in the history of the Telugu novel is that several efficient women writers came into the limelight after Independence. **Ranganayakamma, Latha, Vasireddy Sita Devi, Malathi Chandur, Dwivedula Visalakshi, Yaddanapudi Sulochana Rani and Koduri Kousalya Devi** are some worth mentioning. Novels of these women writers increased the number of the reading public.

8.4. Technical experiments and intellectual writers

After Independence, several experiments were done on the technique of the Telugu novel. Intellectual writers who could think about the problems like human life, social structure and individual freedom with a philosophical outlook came to the forefront. **Sarada (Male), Balivada Kantha Rao, Tenneti Suri, R.S. Sudarsanam, Ravi Sastry, Beena Devi (Male), Poranki Dakshina Murthy, Siila Viirraju, Avasarala Ramakrishna Rao, Dasarathi Ranga Charya, Vattikota Alvaru Swamy, Uppala Lakshmana Rao, Mahidhara Rama Mohana Rao, Ravuri Bharadwaja, Bahskarabhatla Krishna Rao, Hita Sree, Icchapurapu Jagannatha Rao and Kommuri Venugopala Rao** are some of the best novelists after Independence. Among them, **Poranki Dakshina Murthy** made a unique experiment in the language of the novel. There are three distinct regional dialects in Telugu: **Coastal dialect, Rayalasiima dialect and Telangana dia-**

lect. He wrote three novels in these three dialects: (**Velugu Vennela Godari, Rangavalli and Mutyala Pandiri**). Another novelist Naveen wrote a novel **Ampasayya** in the stream of consciousness method . After the Independence a new modern rich class developed in the Telugu society and commercial outlook increased in all fields. **Rachakonda Viswanatha Sastry** alias **Ravi Sastry** depicted this type of society in an ironical way in his novels. But he did not write many novels. He used North costal dialect in his novels.

8.5. Third decade (1970-80) : Revolutionary Novels

The Naxalbury movement had a tremendous effect on Andhra Pradesh after 1969. Writers started supporting this movement and **Virasam (Viplava Rachayitala Samgham** i.e., Revolutionary writers Associations) was formed in 1970. Though they started with poetry, some writers like **Cherabanda Raju** and **Allam Rajayya** wrote some revolutionary novels. Some Chinese novels were also translated into Telugu. Journals of **Virasam** like **Aruna Tara** and **Srujana** published these novels. Armed struggle, social exploitation, and treachery of the modern rich class became the themes of the novels during this decade.

8.6. The decade of decadence (1980-90)

Shallow themes with sex, crime and black magic increased after 1980. The decade of decadence started with the emergence of Yendamuri Viirendra Nath and

others. Un-natural fiction, fantastic imagination, and description of emotions encouraging rape and murder are common in the recent novels. A few novelists like Lalla Devi are exceptions in this decade of decadence.

Increased magazines encouraged serial novels. The number of readers has swollen into lakhs. So novels with business outlook started flourishing.

Thus, the history of Telugu novel can be classified into four periods

1. Origin of Telugu Novel (1872-1900)
2. The period of Evolution (1900-1940)
3. The period of psycho-analysis (1940-1950)
4. The modern period (1950-1992)

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7. Narration in the First Novels of Tamil and Kannada - A Post Structuralist View

- Dr. S. Carlos

The concept of 'narrativity' that one tries to explore in the first novels of Tamil and Kannada languages raises many issues. The structure of narrations that we come across in the novels of the two languages unravels many perspectives of different hues. Vedanayagam Pillai, a Christian belonging to Vellala community, shapes the different characters on the basis of maxims he had already written in verse. "My object in writing this work of fiction" says Vedanayagam Pillai, "is to supply the want of prose works in Tamil, a want which is admitted and lamented by all, and also to give a practical illustration of the maxims of morality contained in my former works - Nidinool, Penmathimaalai, Samarasakirthanai etc."¹ These views of the author relate the novel with two emerging concerns of his day, namely to develop "a linearity of narrativization" to the didactic views expressed in his books of poems and to introduce a hitherto unknown societal - narrative reality to his mother tongue. Another important aspect is the encouragement of moral values, particularly the code of conduct which positions the women with reference to the eternal other, the male. The books mentioned by Vedanayagam in his introduction to his novel mainly speaks of maxims, rules and observations particularly for women, though some maxims given in the books were considered pro-women as mothering, but not feminist.

These two concerns of Vedanayagam Pillai can be said to have been the driving force in the construction of the textual and narrative schemes of the pioneer Kannada novelist Gulawadi Venkat Rao. Here the text is based on the concept of mimetic representation and narrativity of semiotic representation. When Gulawadi Venkat Rao speaks in the introduction to his novel of his preoccupation with the telling of the story of Indira Bai, no doubt he traces a narrativised cultural identity, a concept to be understood in a different way after Post structuralism has concentrated on the theory of narrativization.² Truth (Sathya) as Venkat Rao proclaims, is the major preoccupation in writing the novel, **Indira Bai** or **Saddharma Vijaya** describes the victory of moral power of the character Indira, the woman protagonist of the novel, whose name is the title of the novel. Thus, the textual as well as the narrativization of different discourses like morality, reformation of women etc. provide the main themes of the first Kannada as well as Tamil novels. These thematics dwell on the problematiques of the Indian Renaissance to create a 'writerly' textual space, to use a concept of Roland Barthes, in the first narrative ventures of Tamil and Kannada. Irrespective of the differences in themes and styles, the thematic construction of Tamil novel displays a non-linear arrangement of different folktale - like narratives, being schematised in different story levels of the novel as either oral tales recounted by different characters on different occasions or being told by the narrator himself. But the Kannada novel is a narrativization of events arranged

on a linear plane. Here the occurrence of the events are structural in such a way that one event logically follows another event and this arrangement can be characterised as syntagmatic construction of the story line. This may be compared with the paradigmatic³ construction of narration of the Tamil novel.

A look at the narrative strategy used in these two novels may show the differences of two thematic constructions. Over against the syntagmatic arrangement of events of the Kannada novel, the Tamil novel moves forward by alternating the good and the bad things happening to the protagonist couple Pratapa Mudaliar and Gnanambal. Here one finds that, when the Kannada novel brings in new discourses by introducing new events as one reads the events along the temporal axis, the Tamil novel juggles only two characteristic events, one bringing good luck and another bad luck to the protagonist. In between these oppositional events of good and bad there expands a novelistic space where the author introduces various tales or fables of wit, wisdom and morality.

Narrativity as Life

As Roland Barthes explains "narrativity is international it is simply there, like life itself."⁴ Now we can characterize the life is pictured in these two novels as narration. The life history of Indira Bai is depicted in the Kannada novel, her birth, her early (child) marriage to a boy, his subsequent death, her difficult

years in her parents' house, her running away from home, finding shelter in the house of Amrita Rao and the ultimate marriage with the youth whose father has been killed by her father. Except the lengthy account of details connected with the procedures of detecting Bheema Rao as the guilty individual in the murder of Sunder Rao occupying the first sixty pages of the novel, the remaining narration is well-balanced. The novel starts with the birth of Indira Bai and ends with her marriage to Bhaskara, though the details about her are scanty. And hence some critics have raised the question as who is the protagonist of the novel Indira Bai or her father Bheema Rao. Like the concluding function of 'marriage' of the morphological frame of fairy tales as analysed by Vladimir Propp, the Kannada novel ends with the marriage of Indira Bai with Bhaskara, the son of Sunder Rao. The Tamil novel starts with the narration of the protagonist Pratapa Mudaliar remembering his childhood days. His story starts with his account of education and ends with his wife Gnanambal getting cured of small pox and joining him. The Tamil novel's narration revolves around a pair of content units namely separation of the couple and union of the two. As cousins, Pratapamudaliar and Gnanambal study together and grow together. But the families quarrel and she is separated for some time from him. In the course of narration they join again through marriage. The couple again get separated over the issue of bringing up the grand child whether it should be the girl's father or the boy's father. They join again to be sepa-

rated in a forest when an elephant carries her away garlands her, making her a Queen. She and her husband get united later.

Freudian Construction of Narrativity

Jubia Kristeva⁵, in one of her celebrated essays draws parallels between nationness and femininity, because both are symbolic constructions. The symbolic denominator, according to Jubia Kristeva, is based on time and space, and can be reproduced culturally. She divides time into linear and monumental; linear, depicting the cyclic, gestational and biological rhythms which recognise a beginning and an end as in the Kannada narrative which begins with the birth of Indira and ends in her second marriage; the monumental time being an "all encompassing, infinite like englobing time. To save Kristeva's thinking of monumental time⁶ from becoming mystical, as she fears, we can compare it with the Saussurian paradigmatic construct of **langua** to demonstrate its linguistic affinity with characterisation. Thus these two categories of temporal manifestations can be compared to syntegmatic and paradigmatic narrative levels, reducing the monumental concept of time to our convenience.

This theoretical formulation apart, the narratives of the two languages novels conform to the linear and paradigmatic narrative formations, as we have seen. Though these two novels can be identified with two modes of narration, these two modes are not exclusive.

The other point is that the symbolic construction of narration can be compared with symbolic constructions of Freudian concept of castration. Castration is, according to Lacan a symbolic construct built out of a 'back' or penis envy of the female. The Tamil novel's narration is framed on the basis of 'lack' (or castration or symbolic separation of one of the pairs). The theme of separation and that of union of wife and husband which occur at regular intervals (in the Tamil novel) thus may be reinterpreted as alternation of the castration theme with the Lacanian idea of phallus which is the signifier of a meaning system.⁷ This Tamil novel, as we have noted, ends in still another union of the couple after Gnanambal recovers from the dreaded small pox and the narration ends in the motif of marriage (marriage is the ritual signifier of sexual union) which happens to be the end - motif of the Kannada novel too. Life or narrativity, in these two pioneer novels is thus defined by an origin (origin is interpreted as the protagonist originating the narration of the novel in Tamil and as birth in Kannada) and an end (marriage as the end-motif in Propp's morphological analysis is applicable as well to Tamil and Kannada novels). This phallocentrism (phallus as signifier) which provides space to narrativity as it is an oppositional construct determined by its Other the 'lack' (or castration). Also this space is built around two extremes of a narration, an origin and an end. Since phallus serves as the signifier of narrativity the signified, the concept of nationness is formed on the horizons of textual and discursive formations. Reformation of women as the ideal of this novel does not go against our formulation as reformation is always men-oriented.

Subject - Position in Narrativity

The next problem we have to examine is the subject - position of the narration. Usually discourses constitute the object that exist in the outside world. Here subject - position denotes the "I" of narration. The narrative voice is nothing but the linguistic or textual function of narration. Here we do not believe that the "I" is the voice of the author, as it is usually believed in the milieu of formalist reading of novels. Gayathri Chakravorty Spivak quotes a passage of Michel Foucault which gives a fair amount of knowledge as to know what does subject - position actually imply.⁸ "I" "is not in fact the cause, origin or starting-point of the phenomenon of the written or spoken articulation of a sentence". "It is a determined and vacant place that may in fact be filled by different individuals". So what is made clear is that a text or narration unfolds meanings according to the positionality of the reading subject. Anyone coming with the essentialist understanding of finding the real meaning of the text or narration will not surely be rewarded in his venture. Though Gayathri Chakravorty Spivak points out that Michel Foucault was later disaffected from this project, she rightly acknowledges that an ingenious application of this position will bear fruit for subalternist historians who begin Indian History from the subaltern's point of view. If we accept this the 'archeological' understanding of historiography will enable scholars to view history as textured as literature.⁹ Leaving this debate aside, we may unravel the various positionalities that are strategically adopted in the texts of the two novels, under discussion.

Narration and Nation

Now a days scholars who work on narrative theories compare nationness and narration.¹⁰ It is a known fact that European nationalism coincides with the emergence of novels.¹¹ The two Indian language novels, we have been talking about, have been written by two British Government servants and it is not futile to look at the narrativizing strategies and narration - forming impulse that directly or indirectly express the ideas of cultural construct of a nation. We must also be aware that post-structuralist theories indicate how we should go about in unravelling the projections of nation / narration configuration. Here one should consider that the subject position determines the discourse formations of narrativity. The problems of colonialist narration and nationalist narration are brought out from the theoretical assumptions of subject positionality. Hence the narrativity is viewed as a double - discourse of colonial as well as national narrativization. The Tamil novel written in 1879 narrates the incidents from the point of view of one of its characters Pratapamudaliar using the pronoun "I". Since "I" is constructed with reference to its opposing personal pronoun "you" (thou) it is easy to know that the subject ("I") position of the narration is constituted with reference to the position of the narratee or the reader (or "you") who is a citizen of British India. Thus the narration is a schematization of cultural, textual and discursive relations between a narrator of colonial culture with another narratee or reader whose position is constituted in such a way as to be a part of the same culture.

There are examples in both the novels through which the colonialist subject position finds a locale in the realm of narrativity. An ordinary example is that in the Tamil novel (30th chapter) the representatives of the Governor of Madras delivers a wrong judgment to the owner of one of the palayams, Devaraja Pillai, thereby punishing all the witnesses including the protagonist of the novel, Pratapamudaliar. Then Pratapamudaliar's mother leads a delegation of women and children to the Governor of Madras and successfully brings the guilty to the attention of everyone. When she addresses the Governor she positions herself as a subordinate to the colonial rule and says that the English colonial rule is famous for its justice towards its citizens.¹² In the Kannada novel when Baskara finishes his studies in India he plans to go to England to pursue his studies for the **C.S. Examination**. When he comes to take leave of his mother, she asks about the foreign country. **Bhaskara** replies that he goes to the land where their **Queen** lives and rules their country.

These two instances of Tamil as well as Kannada novels written by a District Magistrate and a Police Officer respectively, bring out the true picture of the discursive constructions of these novels. The Kannada novel, unlike the one in Tamil uses only the third person narrative sytle in its presentation. Still the construction of the narrative brings within its orbit of narrative potentiality the relation between narration as object and narration as the subject sees it. Here the subject is anyone who comes within the position of

the slot allotted for the "reader". This relation constructed between the narrative object and the subject, transforms into a discursive relation of colonial subordination. Just as a citizen is centred around the idea of a King or Queen in the Colony / Nation, the position of a reader of a narrative is constituted with regard to his relation with the text which again is structured imbibing colonial ideology.

In the Kannada novel, Bhaskara benefits from the English education system available only to a few in those days and he goes out of the country while the caste system forbids it. Even his earlier education has been from Madras only, where the British established a University in the south. But the novel does not say anything whether Bhaskara has been influenced by the spread of new ideas being spread in Madras among the educated, particularly the idea of widow remarriage. But when, after Bhaskara returns from England, Amrta Rao seeks his opinion about remarriage, he gives his opinion which Amrta Rao and the readers of the novel expect him to give. Here the narrative strategy is processfully constituted along a particular discourse (be it widow marriage or caste reforms); the ideas of reform which may be called codes that work according to the textual and discursive necessities of narrative thrust, being remotely controlled subconsciously by the subject's positionality towards colonial rule. Bhaskara takes up the Assistant Collector's post and the Collector and English man also attends his marriage. Indian reformation which was the offshoot of English education turned out to be anti-colonial in the later period of

Indian History. But Indira Bai represents the earlier phase of the view that the combination of colonialism and reformation will help the Indian society. Since the Tamil novel's frame of narration is conceived in a different way i.e. stringing together different tales, does not necessitate very much the logical extension of an earlier episode to continue through another episode. Thus in a particular episode the motive of which is colonial framing is kept to the needs of one or two particular events of the novel. The discursive and textual framing is not completely free of colonial tendencies, though there are instances where complete Westernisation is derided.

But at the same time with the change of subject's positionality the narrative and textual strategies do change. The narrative and textual frames are structured towards this end. We can see that the narrative strategies still remain to be the main source which have put together very many thoughts that have contributed to create a space. This space of ambivalent cultural and narrative forces said to be the real cause of giving impetus to the cultural construction of nationness, later found different sets of articulations discarding the colonial subject - object (textual) positions. Thus the colonial construction as well as the formation of nationness are both found in these narrativizations of two novels which goes to prove that double - strategy of narrativization is found in these novels. The fictionality formed on a dual projection of colonialist

frame and national frame of narration is not built on a paradox, but on an ambivalent space. Homi Bhaba thinks that this gives birth to the cultural construction of nationness. Now we can examine the narrative techniques, textual strategies etc. of the two novels that contributed towards building a cultural and national linearity in their own way in the two languages.

The use of different languages like Tulu, Konkani and English in the Kannada novel goes to prove Bakthin's concept of heteroglossia,¹³ which identifies the different linguistic voices. The Tamil novel, instead, uses a hitherto unknown lucid Tamil prose style which is a development of the only earlier fictional style of Beschi's **Paramartaguruvin Kathai**. This concept of heteroglossia which studies the multifarious styles, voices and languages of narration and thus mimick the structure of a nation which is mainly characterised as a space of different voices within a boundary.

According to Bakthin the novel presents a semantic openendedness¹⁴ because the novel reflects a world still in the making. As an instance of this semantic openendedness we shall cite one episode each from the Tamil and Kannada novels. The Tamil novel presents a situation faced by Gnanaambal, when she happens to introduce her husband, who is in disguise, to the officials of the new kingdom to which she becomes a Queen after the elephant garlands her. Then she uses chosen Tamil words in referring to her hus-

band as both husband and a friend in need. Those who follow the story will understand that through the use of chosen Tamil words she refers to her husband, but the characters of the novel to whom Gnanambal speaks react as though she had introduced a friend. In the Kannada novel the author refers to an episode of a folk drama when Bheema Rao appears to fall a prey to advice of his wife. In the folk drama Vali advises Rama not to obey his wife Sita's wishes. The author uses the episode of folk drama to suggest that Bheema Rao is going to commit a crime by obeying the wishes of his wife. The double - meaning evoked here refers both to Rama and Bheema Rao. This strategy that we seek to explain tends to project a double level of narration. The reader's subject - position to the narration which is the address made to the narrate moves on a level of narration and the character's (Gnanambal in the Tamil novel) subject - position to the narration present another level of narration. Gnanambal's position as Queen and Bheema Rao's position as a religious devotee who is a powerful person is well brought out by the second level of narration. These two levels of narrations are evoked due to the semantic openendedness which provides a space to the textualised component of the two novels. Thus the mythical space, proposed by Homi Bhaba as needed for a nation - consciousness is present in the narrativisation.

Another point which determines the nation-space textuality is the humour that is used through out the Tamil novel. Bakhtin says that laughter destroys the

epic concept of space and paves the way for the emerging genre novel¹⁵ because laughter comes closer to the objective reality that the narration refers to. Though humour is not the strong point in the Kannada novel, the conversations of English-educated characters introduced in this novel represent pressures against an epic space by introducing conversing men of different languages. By creating a space and introducing conversing characters of different languages, the narration symbolically represent a nation.

While, according to Bakhtin, the memory of past events paved the way for novels, Julia Kristeva points out cultural and religious memory to be one of the causes of the formation of nation consciousness.¹⁶ Thus the narration hinges on past cultural and religious memory is a point which may be borne out in the two language novels. The Tamil and Kannada novels true to the narrativization of Christian and a Hindu authors respectively, rather embodies only Hindu sentiments. The criticism of certain Hindu practices and corrupt Hindu devotees who have tried to insult Indira Bai, as we see in the Kannada novel never proposes any alternate religions. When the Tamil novel was reviewed in the Hindu (23, July 1939) the reviewer high lighted the fact that the Tamil Novel was "full of interest, portrays the social and political life of the Hindus, giving charming glimpses of the inner life of a Hindu family."

Apart from the discursive positions, we may again move on to narrativization. The heroes of the two

novels who appear on the realm of narration are shaped as they move from one place to another. In the realistic Kannada novel Bhaskara even goes out of the country while Bheema Rao and Indira Bai move to various places. In Tamil, Pratapamudaliar and Gnanambal virtually move from one place to another, crossing boundaries of countries and villages and forests. This again provides these two narratives a special thrust.

So, according to the subject - position the discursive and textural formations of the narrativity of colonial or national ideological structuration is either constructed or disrupted. But after independence the subject position of reading these novels is solidified to read these narrations only from the point of view of nationalist narration because post - colonial readers of these narrations suppressed the colonial connotation of these narrations. Just because we have read these novels only as a national narrativization through our solidified subject position, this colonial literary form, the novel, is adopted as a native literary genre in both the languages.

Narration of the Subaltern

Another reading of these two novels throws light on the nature of subaltern characters the description of whom is marginalised in the narrativizations of these novels. The narration of these novels move on two planes, one, with the social and cultural concerns of the main characters i.e. the Brahmin characters in a

Brahmin society as represented in the Kannada novel and Vellala castes as Pillai and Mudaliar of the Tamil novel. Another plane of narration deals with the marginal characters like menial workers and servants of the Kannada novel and villagers and house servants of the Tamil novel. In the meanwhile we shall see how the main characters of these two novels are narrativized. To constitute a narration space, imbibing the reality of those days, the Kannada novel's main storyline runs through one set of characters parodying the other set. The story line of Bheema Rao and his wife creates another story line of Amrta Rao and his wife. In Bheema Rao's family represents kinship relations (Husband, wife and daughter) Amrta Rao's family displays non-kinship relations with Bhaskara and Indira Bai. While Bheema Rao is characterised as the embodiment of orthodoxy, Amrta Rao advocates reformist ideas. The narrative space of the Kannada novel being tied to the social and historical space of the then Karnatak with regard to the depiction of widow remarriage etc. the novel consolidates its narrativity through constructing a binary model of characterisation. In the case of Tamil novel, the main story revolves within a kinship space in which is shown Pratapamudaliar's relation with his Cousin Gnanambal and how they face various problems created by the elders of the family and others.

The other plane of narration framed by the subalternist characters always play secondary roles. They are marginalised during narrativization. Their caste identities are played out of the narrative frames, or

caste identities are never allowed to come to the surface of the textual or narrative framing. Thus, this plane of narration of subaltern castes amply proves that narrativity has a political dispensation and here, in the context of these two nevels, the narrative politics works against the subaltern castes. This aspect of the narrative with its mute meaning has to be understood in any radical critical practice.

The world of novel reserves a space and this space is found on the fringes of narrativity for the subaltern characters. Since this space is on the fringes, we can emphasise that the conflict of subaltern castes with the main characters are also marginalised or never realized and when necessary pushed out of the articulatory ambient or writing. What can be surmised from these cultural formations may be that post structuralist marxist critical strategy would benefit, if it can formulate from the borders and not from the centre, as it is preoccupied with colonialist or nationalist formations, a narrativity of subaltern castes. (The recent emerging Dalit writing in Kannada goes towards fulfilling this idea). That formation, if it can problematize the unproblematic regions of the space, would succeed to lend voice to the voiceless silence.

NOTES

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8. Translated Novels in Dravidian Languages

Dr. B. Sadashiva

The art of story-telling in the form of narration was present in Indian languages even before the advent of the foreign form called 'Novel'.

As in all branches of literature, in the field of Novel also we can see various similarities both at content and stylistic levels. In Indian languages we find a separate literature namely 'Dravidian' and this is a result of mutual interaction of thought, literary enterprises and cultural programmes. In this respect it must be noted that the various translated novels in Dravidian languages have given us a chance to comprehend the literary techniques, stylistic aspects, the structural conventions that are practised and popularised by the novelists belonging to each language.

This is only an endeavour to assess the significance assigned to the translated novels in Dravidian languages. At the same time, I would like to pinpoint the present developments and trends that are visible in this area.

The modern 'Novel' appears in Dravidian languages during the later years of the 19th Century. Vedanayagam Pillai in Tamil in the year 1877, Viresalingam Panthulu in Telugu in 1880, Appu Nedungadi in Malayalam in 1887, Gulvadi Venkata Rao in Kannada in 1899 presented their works in this form described and

decided as the foremost of its kind in their respective languages. In short, within a short span of 22 years, in all these languages, this form came into existence. It is worth mentioning that in all these languages, the prose works of similar feature had been written well before the year 1877. But these works were without the features of the 'Novel', as such. Any how, with the beginning of the 20th Century, the novel registered progress in every respect, in all the Dravidian languages.

Let us take a look at the translated novels in Dravidian languages. There are four different reasons for the works getting translated:

1. The early novels were translated as a new experiment in literature.

2. Translations were the result of personal interest of the writer or the translator.

3. National Book Trust, Sahitya Academy and other institutions encouraged translations through various schemes.

4. Translations were made to make the works for the popular and increase the circulation of periodicals, in which they were serialised.

The history of the translated novels in Kannada from Telugu goes back to 1895, Benagal Rama Rao translated the novels of the first Telugu novelist Viresa

lingam Panthulu - **Sathyaraja Poorvadesa Charithra**, **Rajasekhara Charithra** and **Sathyavathi Charithra**. The Kannada version of all these three novels is in Dakshina Kannada dialect consisting of its own stylistics and idioms. Sukumari, a malayalam novel by Joseph Muliyl, was translated into Kannada by H. Robert in 1899. In the preface of this novel there is a reference to the dislike of the Novel as it was assumed to possess the poison to ruin the youth.

Novel, we can say, faced opposition from the orthodox people. But it seems that the writers were able to project their ideas and visions inspite of the strong resentments of the people.

The 20th Century, though it has been described as the age of the Novel, had to face opposition in its early years. It may be due to the world wars and the freedom struggle. Indian writers had no freedom to write according to their will due to the restrictions imposed by British imperialism. But it can be seen that there were historical novels for the purpose of awakening the national spirit and reserving patriotism. The freedom struggle affected the Dravidian Languages more because Hindi was considered and adopted as the symbol of national integrity.

After the early period of the Novel in the Dravidian languages, we may identify the years till independence as the period of the 'Historical Novel'. This has been so in one way or another in all the Dravidian languages.

B. Krishnappa, who translated the Telugu novel 'Raichur Vijayam' of Kethavarapu Venkata Sastri into Kannada observed in his introduction that there were no great novels written in Kannada on the Vijayanagar Empire, and it was for this reason that he undertook the translation. In fact, the very purpose of translation is to impart to a language something which it does not possess. The deficiency noted by Krishnappa has been ably fulfilled by Srinivasa Rao Korati, who wrote 17 novels in Kannada on the Vijayanagar Empire and later all these were translated into Telugu.

In Kannada, there are several novels liked by the people of different regions and preferences which give them the same pleasure as they would get from the 'Mahakavyas'. We may call them the classics. 'Malegalalli Madumagalu' of Kuvempu, 'Samarasave Jeevana' of V.K. Gokak, 'Gramayana' of Rao Bahaddur were all written in the early years of independence. They have vast acceptance, but are yet to be translated. It can be said that the process of translation has not been pursued well.

In the light of these facts, an attempt has been made here, for a comparative study of four novels written in different Dravidian languages. These have already been translated. 1. 'Marali Mannige' - Kannada by Shivarama Karanth, 2. Panditha Parameshwara Sastri 'Vilunāma' - Telugu by T. Gopichand, 3. 'Chithirappavai' - Tamil by Akhilan, 4. 'Chemmeen' - Malayalam by Thakazhi Sivasankara Pillai. Chemmeen and

'Chithirappavai' show a little similarity. In the matter of love, Parameshwara Sāstri 'Vīlunāma' speaks of eternal experiences, and Marali Mannige of wordly commitments, with emphasis on the relationship between man and the earth.

Parameshwara Sastri 'Vīlunāma' illustrates the Yogatatwa of Maharshi Aurobindo and it is almost the auto-biography of the author. It deals closely with human feelings. The ups and downs in the life on a man are convincingly presented in the novel.

'Chitthirappāvai' is a novel with a difference. A girl, the heroine, is so beautiful like a sculptured toy, the adorer has an eternal love for her. We can see the sublime love presented in a very gentle manner which reads like a beautiful poem.

Chemmeen unveils the true love between a fisherwoman and a Muslim youth. Both of them do not risk the ire of the whole community which may result if they should marry and live. But there powerful love cannot restrict them forever and they seek fulfilment in death. They themselves face a decline along with the destruction of social barriers.

The plot of 'Marali Mannige' deals with the soil and human existance. Soil, or in other words - nature, has its own prominence in the life of man. The hero of the novel has to leave his place for reasons beyond his control. But he never is away from it for many years, He returns home and indulges in his duties as earlier.

It is a unique experience to go through these novels, as there is variety in the mode of narration and illustration. The novels present different pictures of culture and social behaviour. The process of translation has helped in popularising those novels.

Here, instead of giving a long list of the novels in Dravidian literature, an attempt is made to identify the place of translated novels.

The give and take procedures among the Dravidian languages in the form of translation have been many. But still it can be said that this is not sufficient. The people who are in touch with literature donot have any knowledge of recent developments in the literature of their neighbouring languages, as translations have been limited. And what is more, literature in any language is not limited to the novel only; it has other forms like drama, poetry, short story etc. We cannot say that sufficient attempts are being done to introduce them from one language to another. It is true that the novel is the most popular form. But no literature limits itself to any one form.

It is not possible to get ample knowledge of any literature only through a few translations. M.T. Vasudevan Nair, S.L. Bhairappa, Akhilan and Yendamuri Virendranath are important literary luminaries in Dravidian literature. But nobody knows about others who have also achieved much in their fields. Except institutions like National Book Trust, no individual attempt is worth

mentioning. This shows the lack of interest of people in other literatures. And still the question remains unsolved - what is the ultimate purpose of translation?

The main objective of translation must be to foster the feeling of national integration. The linguistic states are interested only in the progress of their literature. Some translations have been done as though out of compulsion. And that is why we are familiar with Albert Camus, Satre but not with the writer in Dravidian languages, who are physically close to us.

Novel is described as the epic form of this century. It has the qualities of poetry, short story, drama and many other forms. It can represent the whole of literature. Although the translation is still in its infancy it has a good chance of growing up.

It is strange to note that except in the university Departments, no facility has been systematically provided for studying languages derived from Proto Dravidian family. Translation, especially of novels, is still being done, just in periodicals, to increase their circulation.

Novel has not been considered the medium of scholars to express their literary ability. It is a tragic fact that no scholar is interested in writing or reading novels in these days. Hence the novel's status still remains uncertain.

9. Comparative Study of Novels in Dravidian Literature

Dr. C. Kannan

A comparative study of the novels in Dravidian Languages is expected to reveal several parallel thoughts and common features. The diversity in the life and culture of every people imparts originality and depth to the novels in those languages. The main test of this paper is to point out the possible similarities and the common threads that crisscross these different cultures and lives. I should like to make a few observations on the following aspects.

1. Thematic resemblances
2. Structural parallelisms
3. Technical similarities and
4. Likeness in the treatment of new concepts.

Just as in any branch of Indian Literature, a unified sensibility pervades and unifies the Dravidian Novels as well. A study of the history of Novels in Dravidian Languages will reveal that it has a tradition of about 125 years.

In Kannada, the novel as a genre begins with the publication of M.S. Puttanna's "Madiddunno Maharaya". Here critical opinions differ and some are over-eager to give credit to Gulwadi Venkat Rao's "Indira

Bai" published in 1899 as the first Kannada novel. In "Indira Bai" the novelist takes up the cause of the rights of women in general when such was unheard of in such times, with a reformatory zeal.

Now let us have a glance at the first novel in Malayalam. O. Chandu Menon's "Indulekha" is widely accepted as the first and the best social novel of that period. It is interesting to note that Chandu Menon was inspired to write his "Indulekha" by the constant demands of his un-English wife who wanted to read such things in Malayalam, which he read in English and enjoyed. She asked her husband to write in Malayalam something like an 'English Novel Book'. The chivalrous Chandu Menon naturally obliged his wife and we are lucky to count 'Indulekha' among our literary pleasures.

A very striking resemblance in the two novels mentioned here ('Indira Bai' and 'Indulekha') is that both the novelists have named their novels after their heroines (Eponymous). And also they hold aloft their theme of educating women and thus the modern feminism is, inherent in their ideational pattern.

Just as in Malayalam, simple and sanskritised novels have also appeared in Kannada in the early stages of its growth. Chandu Menon and C.V. Raman Pillai in Malayalam, Venkatacharya in Kannada are examples in this regard. Though critics have different views regard-

ing the earliest novel written in Telugu, at last Narahari Gopalakrishnama Chetty's "Sri Rangaraja Charitra" written in the year 1872 gets that distinction. But in point of readability, maturity and evolution of theme and form, Kandukuri Veeresalingam Pantulu's "Rajasekhara Charitra" retains its superiority. A striking feature of the language, i.e. the highly sanskritised Telugu employed in "Sri Rangaraja Charitra" points to a close resemblance with the earlier novels in Kannada and Malayalam. As a novel this particular work doesn't have a well-knit plot. But to compensate for this flaw in "Sri Rangachara Charitra" the novelist lavishes all his skill and energy in making this novel very appealing, with a free play of his imagination.

Samuel Vedanayakam Pillai, the author of the first Tamil Novel 'Pratapa Mudaliar Charitram' is considered the father of Tamil novel. The novelist himself has made it clear in English in his preface to the first edition, that the important characters in the novel are portrayed as noble human beings. Regarding characterization, he admits that he has accepted and tried to follow the pronouncements of the great moralist Dr. Hohnson.R.E. Asher in "Novel in India: Its Birth and Development" comments that though there are instances of 'realism', the major incidents in the novel are artificial and incredible. Another blemish is an attempt on the part of the novelist to deviate from the central course of action narrated, just to introduce episodes and legends.

Novels with a moralistic vein can be seen both in Kannada and Malayalam in the early stages of their history. Arch Deacon Koshy's "Pulleli Kunju" in Malayalam and M.S. Puttanna's "Madiddunno Maharaya" in Kannada reveal this moralistic vein. While Puttanna's work displays the features of a novel "Pulleli Kunju" boils down to a mere dialogue between Christianity and Hinduism.

Anecdotal historical novels are seen to have appeared in Kannada and Malayalam as well. If nationalism was the main thrust in Kannada Novels, it was social reformation in Malayalam. Though "Harthanda Varma" is the first historical novel in Kannada, Venkatacharya and V.T.K. Galanatha made translations mainly from Bengali and Marathi respectively, picturing the glorious past and their purpose was to revive the national consciousness. The later historical novels by Tha.Ra.Su., K.V. Iyer and Kattimani also had the same purpose, namely, to inspire and to kindle patriotism among people. The revolt of 1857 is the background to some of the real life of the freedom fighters who participated in the revolt. In his novels Masthi Venkatesha Ayyangar tried to point out the reasons behind the disintegration and ruin of a glorious past. Masthi's "Chikkavira Rajendra" and "Channabasava Nayaka" deal with the fall of two dynasties. Masti has tried to incorporate the concept of poetic justice.

Different periods, glorious incidents, and important historical changes in the South Indian History pro-

vided various themes for the historical novels of the famous Tamil novelists like Sandilyan, Jagasirpiyan, Manishekharan, Na-Parthasarathy, Venugopalan, Vikraman (S.Veembu), Arya and Ramanathan. Bala Krishna Naidu's "Dhanayakkan Kottai" is based on the life of Tipu Sultan of Mysore. With simplicity of style and also with the inclusion of imaginary characters, the novelist has succeeded in presenting a period of transition. The fictitious characters like Veeramma and her brother acquire the status of real and elevated historic personages.

India's Freedom struggle forms the background to Veluri Shiva Rama Sastri's "Ahobhaliyam", a Telugu novel. Adavi Bapi Raju, Noori Narasimha Sastri and Viswanatha Sathyanarayana wrote novels based on Telugu History. They have succeeded in selecting noble characters as heroes and narrating their stories in a befitting manner.

Though most of historical novels in Malayalam focus on the many Socio-political incidents in Kerala, (for example 'Kerala Putran' by Ambadi Narayana Poduval, 'Keraleswaran' by T. Raman Nambissan, "Cheraman Perumal" by Kappana Krishna Menon, 'Keralasimham' by K.M. Panikkar, 'Swathithirunal' by Vaikam Chandrashekarana) Pallathu Ramans 'Amruthapulinam' transcends the Kerala scene. The gist of that historical novel is the relationship between Akbar and Pratap Simhan.

It can be seen that some novelists in Dravidian Languages have been inspired by the thoughts of great thinkers like Karl Marx and Mahatma Gandhiji. Those novelists drew their creative substance from Marxian philosophy and Gandhian teachings, and created their works to bring about social uplift of the downtrodden. There was a cool breeze sowing seeds of revolutionary zeal sweeping across their creative thinking and the result was a reversal in the hero concept. Instead of a galaxy of nobles, lords and caste-conscious upper class men, a host of characters representing the class of untouchables, outcastes, downtrodden and hitherto unheard of individuals emerged as central characters. Thus we have Choma, the untouchable in 'Chomanadui', G. Koran in "Randidangazhi" a scavenger in "Thoottiyude Makan", Pappu, the rickshaw puller in "Oodayil Ninnu" and the Fisherfolk in "Chemmeen".

From the thematic point of view, the realistic treatment of the sociocultural aspect of the downtrodden can be considered as a common theme in Dravidian languages. The progressive movement associated with Marxism and Leninism was the driving force in literature in the thirties and the forties. As already mentioned, this gradual change in the social set up resulted in a sort of reversal of the hero-concept. The traditional notions regarding the concept of heroes underwent a reversal.

Though Dalit movement is considered a new literary movement in the Dravidian literary scene, the same

trend, with a slight difference was represented in the 1940's under the garb of progressive literature and 'Jeevalsahithyam' in Malayalam.

'Pragathisheelayuga' in Kannada is akin to the Progressive Literary Movement in Malayalam. The followers of these movements in both the languages hold that literature is a tool for revolution and the ultimate aim is social reform. There is a proletarian emphasis in the new fiction. If the driving force of the progressive novelists in Malayalam is Marxian Philosophy, it is Bernard Shaw, Ibsen, Karl Marx etc. who left their imprint on the 'Pragathi Sheela' in Kannada.

Chief among them in Kannada is A.N. Krishna Rao who depicts the poor, the downtrodden, the coolies and so on with a sympathy for them.

(Examples: Jeevanayatre, Sandhyaraga & Nagnasathya)

Other representatives of this movement in Kannada are Niranjana, **Tha.Ra. Subba Rao**, Kattemani, Subramanya Raje Arasu, Ananthanarayana and Archaka Venkatesha. They took prose as their medium for the expression of their progressive attitudes towards social problems like prostitution, untouchability and poverty.

'Nagna Sathya' and 'Shanisanthana', though deal with the problem of prostitution, the novelist fails to

give a realistic analysis of the problem. Kattimani's "Jwalamukhiyamele", Niranjana's 'Chirasmarana' are representative novels of Pragathisheela period. As pointed out by one critic, the pioneer literary figure in Kannada Literature has vividly expressed his feeling of love of mankind, patriotism and progressive attitude in 'Chirasmarane'. Another striking factor is that though there were innumerable adventurous struggles in Kerala like the Kayyur, Morazha, and Punnapra Vayalar, none from Kerala could produce a novel based on any one of these events. Finally Niranjana wrote a wonderful novel based on the most heroic peasant revolt of Kayyar.

Many novelists in Tamil and Telugu have aimed at the realistic description of the oppressed with an implied revolt against inhumanity. The social novels of Narana Duraikannan, Ku-Rajavelu, P.M. Kannan, Umachandran, R. Venkata Raman (Aarvee), Vasana (Sreenivasan) and Anutthamma deal with various socio-cultural aspects of the people. T.M.C. Raghunathan's "Panjum Pasium" deals with the weavers' life. This socialist, realistic novel depicts the decadence of the feudal set up and presents the theme of class struggle. Akhilan's "Palmarakkattineela" takes the readers to the world of the Tamil labourers struggling hard on the rubber plantations in Malaysia. In almost all the novels of Akhilan we can observe his sympathy towards the socially down-trodden and oppressed classes, with a deep social awareness. Indira parthasarathi's "Kuruthi Punal" is based on incident which happened in Tanjore

District. As the very title indicates, (Stream of blood) more than forty persons were killed by the landlords and among the victims there were women, children and labourers. T. Selvaraj's "Malarum Sarugum" is based on the theme of exploitation of Harijans by landlords. "Daham" and "Sangam" by Ku. Chinnappa Bharathi and 'Karisal' by Sri Ponneelan are other novels which deal with the theme of 'exploitation'.

Unnava Lakshminarayana's 'Malappalli' is a realistic novel in which the novelist analyses the problems and trials faced by the Harijans. An admirable point is that he has written his novel even before Gandhiji made a call for the uplift of the Harijans. Chalam, Viswanatha Sathyanarayana, Adivi Bapiraju and Nori Narasimha Shastri are the other important Telugu novelists of this period who dealt with social themes.

As a protest against the social set up prevalent in his time, Kesava Dev, the immortal Malayalam novelist, personified protest and 'rebellion' through the characters in his novel. Life at the lower levels' attracted him and his important heroes are moulded on the basis of 'Socialist humanism' 'Odayil Ninnu' tells the story of Pappu born in a poor family who by his own effort achieves complete freedom from the shackles of society and reaches the pinnacle of society. Like Dev, Thakazhi through his novel is able to create social awareness and the zest for freedom. He is regarded as a successful chronicler of the many classes in the social

hierarchy. 'Thottiyude Makan', 'Thendi Vargam' and 'Randidanghazhi' are some of the novels by 'Thakazhi, dealing with the life of the working class and the socially downtrodden. Though there is no 'Class struggle' as such in Thakazhi's 'Chemmeen' as a romantic story, it depicts the life of a given period and of a certain class of people.

The publication of 'Balyakalasakhi' and 'Odayilninhu' respectively by Vaikam Muhammed Basheer and Kesavadev ushered in a new period in the history of Malayalam novel. (Second stage - 'Navotthanam') Novelists like S.K. Pottekkad and Uroob tried to present the theme of the oppressed and their liberation was aimed at through their novels. This social commitment was a very important feature of the writers belonging to this period. Basheer's writings are marked by deep insight into life and quite often he deals with the problems of the Muslim community. His most popular novel 'Balyakalasakhi' can be considered a work belonging to the school of socialist realism. 'Entuppuppakkoranetarnnu' (My grand father had an elephant) is noted for its gentle irony.

The writers belonging to the Navodaya Period in Kannada literature were fascinated by Gandhian principles. An urge of social change and an interest in leading a simple life are other features reflected in the works during this period. The writers were influenced by Indian Philosophers and political thinkers. Apart

from Vivekananda, Tilak and G.F. Andrews, Wordsworth and Milton too influenced the writers. A surprising fact is that till 1946, there was not even a single Kannada novel which dealt with the theme of India's struggle for freedom. In 1946 Goroor Ramaswamy Ayyengar, V.M. Inamdar and Tha.Ra.Subba Rao in their novels 'Hemavathy', 'Murabatte' and 'Rakthatharpa' respectively made the first references to India's freedom fight.

Navodaya novelists tried to establish a close relationship between society and novel. Masthi Venkatesh Ayyengar's "Subbanna", Karanth's "Devadutaru", Devudu Narasimha Shastry's 'Antharanga' and 'Mayura', Aa.Na.Kru's "Jeevanayatra" and "Udayaraga" are the novels published during this period. K.V. Puttappa's "Kanuru Subbamma Heggedithi" is an epic novel which pulsates with the life of 'malanadu' in all its rich and colourful form. Along with the elemental forces of nature the novelist has artistically presented the cardinal human emotions and various facets of society like casteism, landlordism and superstition.

While Shivarama Karanth has produced 'Marali Mannige' his magnum opus of epic dimensions which portrays the story of three generations and the relation between Man and Earth, no novel of this dimension is seen to have emerged on the Dravidian literary horizon as a whole. Though the fact is that, yet Thakazhi's 'Kayar' in Malayalam is not without a streak of Karanth's dimensional aspect. Thakazhi in 'Kayar' tele-

scopes about hundred years of kuttanandan life in it and it is a microcosm of Kuttanandan peasantry. On a close examination of S.K. Pottekkad's "Vishakanyaka", it will be seen that there is a faint parallelism with the first part of Karanth's 'Maralimannige, Valsala's 'Agneyam', Thakazhi's 'Randidanghazhi' and Cherukad's 'Mannintemari' also portray the relation of Man and Earth.

Where as the theme of alienation came up for treatment in the novels of Kannada as early as 1934 (Adyarangacharya's "Viswamitransristi") it appeared as a theme in Malayalam novels only in the 1960 in the works of Kakkanadan, Mukundan, O.V. Vijayan and others.

It was in Thakazhi we find the realistic political overtones for the first time in Malayalam literature though there had been faint rumblings in the past. Later it gave way to satirical portrayal of the fall in values in public life.

N.P. Muhammed, V.K.N. and O.V. Vijayan are representatives of this modern trend. V.K.N. makes effective use of New Journalism to decide the intrigues in party politics. 'Arohanam', 'Manchal', 'Syndicate' and 'General Chathans' present humorously and credibly the structure of the socio-political fabric.

In "General Chattans" we learn that if circumstances are such, anyone can reach the inner recesses of power through tactics and strategems. "Syndicate" reflects upon the vertical fissure that ran through Congress monolithic edifice and its political consequences. Professor Tharakan observes in this context that in the whole Indian literature perhaps there is no other work which plumbs the fathoms of political intrigues so pun- gently as does 'Syndicate'.

O.V. Vijayan's phenomenal 'Dharmapuram' which combines in itself the multifarious dimensions of philosophy, prophecy, vision and satire is an 'exco- riating flagellation of the baseness' of modern Indian politics. It is a naked vision of the Indian political scenario. It appears to transcend and reach even international dimensions.

V.K.N.'s Payyan appears in his immortal work 'Arohanam', and it is a piercing dart aimed at those who reach the pinnacle of power through intrigues, horsetrading, machinations and what not? It succeeds in ridiculing the contradictions and weaknesses of con- temporary Indian politics. N.P. Mohammed's 'Hiranyā kasipu' and 'Ennappadam' expose hypocrites. While Thakazhi generates protests against the prevailing socio political set up. N.P. Mohammed satirises the present set up through his novels using modern techniques. His 'Hiranyakasipu' is perhaps more allegorical in char- acter than Swift's "Gulliver's Travels". In its structural

compactness it even excels Butler's "Erewhon". It tries to prophesy future events like Orwell's "1984".

"Ennappadam" analyses threadbare the prevalent Indian political scene. It scans the facets of Indian life under the following heads:

1. Rule
2. Ideal
3. Wealth
4. Religion
5. Democracy.

By these standards, the life of a particular geographical region called "Ennappadam" is allegorically portrayed.

Jayakanthan's "Jaya Jaya Shankara" is the real picture of the politics of Tamilnadu during the emergency period. Maheedhara Rammohan Rao's "Kollai Kattitenemi" is a political novel from the Telugu literary scene.

A panoramic view of the novels in different languages will reveal that there is a correspondence between many places delineated in them which are purely fictional. This correspondence is never acknowledged by the writers concerned. In spite of their fictionalities they acquire a halo of perpetuity. These places often assume dimensions of a cosmic force in

these novels. As for instance O.V. Vijayan's 'Khassak' in 'Khassakkinte Idihassam' is a simulacrum of a remote village in the district of Palghat in Kerala.

'Durgapura' is the invariable arena of action in almost all the short stories and novellas of M. Vyasa in Kannada which on a close reading will be easily realised life as it is lived out in the Kasaragod town in Kerala.

Just as the names of places are fictitious in the novels mentioned above, in some novels as is illustrated below, we can see places pulsating with the beats of reality. In Kannada, Malanad in "Kanuru Subbamma Heggadethi" is a classic case in point. yet another case to cite is "Haneehalli" in Yashavantha chittala's short stories. Sreekrishna Alānahalli has immortalised Alanahalli in his novels.

Passing on to Malayalam novels, 'Athiranipadam' in S.K. Pottekad's 'Oru Deshathinte Katha' looms large and remains unforgettable in the reader's mind. Punathil Kunhabdulla's "Smaraka Shilakal" vivisects the cultural life of the entire gamut of the populace in Badagara, a small town in North Kerala. Some of the characters are archetypal and the novel makes use of the local myths of the people. There are many novels in Kannada in which the novelists try to regionalise certain geographical areas. M.H. Nayakabada tries to depict the vast panoramic view of life along the banks of the river as the scene of action. Again in Kannada, Sara Aboobacker's

"Chandragiriyatheeradalli" we can observe the depiction of a mass of people experiencing the delight and anguish of life, living along the fertile banks of river Chandragiri. The famous Malayalam novelist M. Mukundans novel "Mayyazhipuzhayude Theeramgalil" deals with the life of the people of Mahe. The artistic insight into the life of the people has enabled the novelist to telescope some of the recurrent myths which are very popular in this area. Koodalloor, is another village which is projected in many of the novels of M.T. Vasudevan Nair.

Malayattoor Ramakrishnan's "Verugal" deals with the life of Tamil Brahmins settled in Kerala, which reminds us of Alex Hailey's monumental work called "Roots". Hepzhibah Jesudasans novels about the Christian Nadars of Nagercoil and Neelapadmanabhan's "Talaимuraigal" about the chettiars of Iraniyal in Kanyakumari are examples of novels dealing with certain communities, their ritual and customs. The changing life of the Badagas of Nilgiris is beautifully depicted in Rajam Krishnan's "Kurinji-Hen". While Hebsiba Jesuthasan's "Puthan Veedu" employs the Kanyakumari dialect of Tamil, Jayakanthan's 'Sinimavukku Pona Sithal' illustrates the Madras dialect.

The life style and even the dialect of the Telengana weavers are artistically dealt by Poranki Dakshinamurti in the novel "Mutyaalapandiri". The same novelist makes use of the Godavari delta dialect in "Veluguvennala

Godavari". Racakonda Vishwanatha Shastri's "Ratthalu Rambabu", and Dasarathi Rangacharya's "Chillara Devullu" are the other Telugu novels in which the various dialectical varieties of Telugu language are used. (i.e. Vishakhapatnam dialect, Rayalaseema dialect and telengana dialect.)

In most of his novels Madambu Kunhikuttan makes use of the Namboodiri dialect of Kerala. The muslim dialect is artistically employed by eminent novelist like Vaikom Muhammed Basheer, N.P. Mohammed and Punathil Kunhabdulla. A specialised and ofcourse a deliberate attempt at the use of the Cobbler's dialect is employed by the Kannada Dalit novelist Devannoor Mahadeva in "Odalala". These dialectical features, lexical innovations, colloquial idioms and other linguistic nuances are really impediments in rendering them into other languages.

Apart from this, there are novelists who coin words especially to embellish a work of art. V.K.N.'s works teem with such marvellous coinages. O.V. Vijayans power to conjure up felicitous expressions is miraculous. He does it with the case of a diviner and his expressions import an indescribable virginal charm which is unique in Malayalam literature. This splendour and elegance and facility of expression elevate "Khasaakkinte Ithihasam" of O.V. Vijayan to the heights of quintessence. A quote from "Madhuras Gayathi", a

triumph of art in Vijayanesque tradition, well illustrate the point.

"Bhoomiyil Sangeetha mayirunnu. Thannettanne Kanadariyanayi athee aksharaveem Vakumayitheernnu. Pinne athe Jaivaroopangalude Sthoolathayayi. Jaivaroopangal onnu mattonnil ninne verpirinhu ahandhayum vairudhayavumayi vedhanayayi".

U.R. Ananthamurthy, a poet turned novelist, occupies a similar pride of place in Kannada literary firmament.

In the choice of theme and in its treatment women novelist's contributions show variety and novelty. The phenomenal success of a group of Telugu women novelists of the sixties is an important landmark in the history of the Telugu Novels. Most of these young novelists educated at the Universities belong to middle class families tried to form a new "Vision of life". This new awareness or new consciousness is represented by the novelists like Vasireddi Seethadevi, C. Anandaramam, D. Kameswari, M.G. Saraswathi, R. Madhavilatha and K. Rukmanidevi. In their novels women are sordid and dark figures of untold misery and suffering.

The very existence of a woman is viewed by them as comprising a series of unpleasant incidents. The central characters in these novels often confront

complicated problems-both domestic and social. The atmosphere in Chittareddi Soorya Kumari's "Pamupaga" published in the year 1972 is brutal and morose like Emily Brontes "Withering Heights" - Remarks S.R.M. Kondamudi. M.G. Saraswathi's "Asaluveseenukadu" depicts the tragic story of Roopa who was overconfident of her abilities. While Rukmanidevi's "Navatha Manavatha" is a serious novel with a serious purpose. Many of her novels have political undertones. Anandaramam's "Samatha" and "Adavimalli" are satirical in tone. "Balipeetham" by M. Ranganayakamma, "Chakrabhramanam" by K. Kousalyadevi, "Secretary" by Y. Sulochana Rani are the most popular novels of the sixties.

In Malayalam literature, 'Feminism' as a theme is emphasized' in the short stories by writers like Lalithambika Andharhanam, Madhavikutty, P. Valsala and Sara Joseph. Somehow the short story has become a powerful medium to focus feminist views.

When we observe the history of Malayalam literature, we can't ignore the women characters in the novels of Uroob. These women characters stand as a class apart. Kunhu Lakshmi in "Minddappennu", Ummechu in "Ummachu", Radha in "Sundarikalum Sundaranmarum", Devaki in "Ayalkar" are some examples. P.R. Shyamala's novel "Chandrayanam" is about the mental conflicts of a young girl deprived of a maternal love. Through this character who was adopted

by T.V.K. Nair, the novelist introduces some of the cardinal problems of feminism.

Kannada novelists like Anupama Niranjana (Madhavi, "Chithamohana"), Veena Shantheshwara ("Soshane Bandaya hadi") and Sara Aboobacker ("Sahana", "Vajragalu") introduce Feminist ideology in the novels of women writers like Lakshmi, Gowriammal, R. Choodamani and others serve to introduce the inward picture of Women and Children. T. Janakiraman the author of "Mohamul" explained that women are bound hard and fast by laws, habits and the social structures and mores.

Indian Puranas and Epics have a strong influence upon the modern novelist in different languages. S.L. Bairappa in his novel "Parva" tries to recapture the Mahabharatha atmosphere by recasting, Mahabharatha story. Devudu Narasimhasastry's "Mahabrahmana" with Viswamitra as the hero, "Mahakshatriya" with Yajnavalkya as the chief protagonist are other examples from the Kannada Novel.

P.K. Balakrishnan's "Eni Nhan Urangatte" is based on the Mahabharatha story. "Randamoozham" by M.T. Vasudevan Nair is a classic examples for the technique known as demythification. In the process of rerendering the original story, the novelists takes liberty to telescope and glorify selected characters from the original work. Quite often, these mythical characters are pre-

sented in the novels on a natural plane without a mythical or superhuman halo.

As Shivarama karanth observes ("Gulf Between Expectation and Fulfilment in Kannada Fiction") - "After the freedom struggle many writers have been forced to rethink about the established values of our times, namely, the question of untouchability, equality of man and woman, democratic rights etc". Those changing trends and sentiments are uniformly visible in almost all Indian languages and in all branches of literature.

In the Modern period novelists try to probe into the more complex and mysterious realms of life. As remarked by K.A. Srinivasa Iyengar "In the modern age, the revolution in the art of fiction has been in the direction of loosening, melting and even disintegrating the traditional pattern of plot, characterization and language".

In their endeavour to experiment with technique and theme the modern writers have drawn heavily from modern psychology and the related disciplines. The heralds of this new sensibility, ie. the so called Western practitioners like Proust, Joyce, Virginia Woolf, Faulkner, Sartre, Kafka and Camus became their models. Psychologists like Jung, Frued and Adler excercised deep influence upon the modern novelists. It is noted that some of the early "Stream of Consciousness" novels in India appeared in Telugu. Influenced by the

psychological theories and concepts like conflict, dream analysis, Id, ego, super ego, loss of identity, neurosis, psychosis, psychedelic fantasy and so on, the novelists began to mould their heroes and heroines in the new vein.

In Telugu K. Kutumba Rao, Bucchi Babu, Gopichand, G.V. Krishna Rao, Rachakonda Viswanātha Sastri, Viswanatha Sathyanarayana and Vaddera Chandidas are some of the novelists who experimented with these techniques. The following works well illustrate their craftsmanship in the new experiment. Gopichand's "Asamarthuni Jivayatra", Bucchi Babu's "Chivaraku Migiledi", Rachakonda Viswanath Sastri's "Alpajeevi", V. Nagaraju's "Thāgubotu", R.S. Sudarshan's "Mallivasantham", Viswanatha Sathyanarayana's "Ēkavīra" and "Ma babu" and Naveen's "Ampasayya" are examples in this regard.

Commenting on the variety of theme and technical innovations, K.R. Srinivasa Iyengar makes the following observations.

"The poking of the peevish gutter of the unconscious is not overdone, and the central characters, for all their corrosive sense of failure, come out alive. In Bucchi Babu's "Chaitanya Sravanti", during a journey in a street car in Madras, the hero's half conscious mind records a stream of impressions about middle class life in the city. 'Ampasayya' by Naveen is an

attempt to probe the sub-conscious life of a college student. In Tamil, writers like Ka Naa Subramaniam, Sundara Ramaswamy, Akhilan, T. Jānakiraman, Naa Parthasarathy, M. Varadarajan, Rajam Krishnan, Nakulan, Asokamitran and Jayakantan have in several ways breathed life into their novels. Janakiraman has been able to write with understanding on the theme of a son's growing awareness of a mother's sexual laxity Nakulan's "Ninavu Pathai" has been compared with Camus' "Plague", and it tells a powerful story in the form of a diary. Jayakantan's "Silanerangalil Sila Manithargal", is superficially non-committal with the nuances of fatality and the subtle equations of casualty".

The stream of consciousness technique was successfully carried out in Malayalam literature by novelists like M.T. Vasudevan Nair ("Manju") Parappurathu ("Ara Nazhikaneram") Vilasini ("Oonjal") etc. Modern Malayalam novelists are greatly influenced by the "novels of the new sensibility" like Kafka's "The Castle", and "The Trial" and Albert Camu's "The outsider", "The Plague", and "The Fall". It was Kakkanadan who took initiative in introducing the novels of new sensibility. His "Ushanamekhala", "Ajanathayude Thazhvara", "Eezhammudra", "Vasoori" and "Kozhi" are good examples to illustrate Kakkanadan's Craftsmanship.

M.T. Vasudevan Nair's "Villappayatra" reminds the philosophy of life presented by Camus in "The

Outsider". Camu's "The Plague" and Kafka's "Metamorphosis" influenced Kakkanadan to a great extent and his novels "Vasoori" and "Kozhi" are cited as examples by critics. Along with Kakkanadan, M. Mukundan also tried to enrich the modern novel-field with various philosophical and psychological delineations. "Haridwaril Moni Muzhangunnu", "Ee Lokam Athiloru Manushian", "Delhi" and "Mayyazhippuzhayude Theeram" are the best instances.

The aimlessness of modern life, futility of human existence, frustration, cynicism, Urbanisation and obsessional neurosis are other recurrent themes selected by the modern writers. C. Radhakrishnan's "Swapnaparambara" is centered on schizophrenia, whereas Karur Sasi's "Methiyadikkunnu" is on paranoia. Anand's "Aalkootam" and "Marana certificate" also reflect the modern man's predicament.

U.R. Ananthamurthy's "Samskara" an important Kannada novel of the 'Navyaprasthan' artistically tackles the philosophy of existentialism. G.H. Nayak points out that "Ananthamoorthy applies the touchstone of sex, the basic human instinct, to probe the integrity of experience. In "Samskara", along with sex, he also uses the other instincts, hunger, sleep and fear, for the same purpose. He is therefore able to create and keep alive intense anxiety and tension needed for the exploratory process". A gradual development of existential philosophy is further visible in "Bharatheepura" and

"Avasthe". Another important novel of this period is "Biruku" by P. Lankesh, who was influenced by Salinger's "The Catcher in the Rye". The conscious application of the knowledge of psychology in characterization is seen in Triveni's works. Sreekrishna Alanahalli's "Kadu", Kamaroopi's "Kudure Motte" Vishukumar's "Karavali", Giri's "Gath Sthiti" and Yeshwantha Chithal's "Shikari" are some of the novels dealing with modern motifs and sensibilities.

To conclude, a preview of the world literature as a whole reveals the importance given to humanism in general. No work of art, least a novel, can exist outside human society. So long as it is born of society it can't be shorn of people's pulse, their aspirations, ideals, past history and so on. These varied facets of human life have been seen through different angles by different writers giving rise to modern literary techniques.

To achieve their goals through their works of art the novelists experiment with forms and exploit the maximum aesthetic and communicative values of language. Thus we have magical realism, the concept of antihero, absurdism, etc. Yet another trend in the modern literary narrative is the creation of archetypal characters and repetitive use of motifs. The modern writer's sensibility is highly sharp and sensitive to the global radical changes. To wit, reacting to the racial discrimination is found in the writings of almost all the

African writers like Chinua Achebe, Vole Soyenka, Nadine Gordimer, Sir Lawrence Vander Post Fugard, Ngugi Wa Thiongo, Dennis Brutus and the angry young men of America. The recurring themes, like dark despair, corruption, brutal sexuality, cruelty, drugs, loathsome dictators, and armed mercenaries in the Latin American writers like Jose Lezama Lime (Cuba), Garcia Marquez, Alejo carpentier (Cuba), Jose Donoso (Chile), Carlos Fuentes (Mexico), Juan Rulfo and Mario vargar - Llose, may also exercise a deep and powerful influence upon many novelists of our times. Thus we can see that a striking uniformity in the sensibility of all the writers all over the world is inescapable. Hence the novels in Dravidian languages can also be seen to exemplify this universal truth.

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10. The Image of Women in Tamil, Telugu and Malayalam Novel

Dr. (Mrs.) T. Kamali

Introduction

The status of women in the Indian society has been a complicated one. It passed through fluctuations through the ages. During the 'Vedic period, the women enjoyed a high position and equal status with men. But in the post - Vedic period their status deteriorated. The position of degradation lasted till the Nineteenth Century. In the twentieth century, their position has improved so as to be equal to that of men in the society.

Women and Literature

The attitude of the culture is reflected in its literature. It would be worthwhile analysing the image of women in the novel. Such an analysis is a precondition to the understanding of Indian Women and her expression. Expression is a product of the society. It cannot arise out of nothing. It is moulded by historical events, social values and personal and psychological anguish. What the Indian Women is today is what she has been moulded into.

Novels chosen for Analysis

In order to analyse the image of women as depicted in literature, three novels, all written in Indian languages are discussed below. These novels are: *Cittirapavai* (Painted Image) by Akilan (Tamil; 1968),

Nalla Regadi (Karuppu Mann - Block Soil) by Palagummi Padmaraju (Telugu; 1978), Aranalika Neram (Half an hour only) by Parappurath (Malayalam; 1978).

Widely different in theme and technique these three novels have however a few common features. The writers are all major novelists in their respective languages. Each novel deals with contemporary reality or with a period within living memory. They are realistic in intention.

These three novels have been translated into all Indian languages and published by the National Book Trust, India under the Scheme.

First Tamil Novel

The first Tamil Novel was Pratapa Mudaliar Caritram (The life and adventures of Pratapa Mudaliar) by Samuel Vedanayakam Pillai (1826 - 1889) in 1879. "My object in writing this work of fiction", Vedanayakam Pillai said in his English preface to the first edition, "is to supply the want of prose works in Tamil and also to give a practical illustration of the maxims on morality contained in my former works . . . So the first Tamil Novel was not an accident". It was the result of a conscious attempt by Vedanayakam Pillai, an English educated Tamil Christian, a Judicial officer of the British India Government to make good what he believed was a deficiency in Tamil literature.

First Telugu Novel

The first Telugu Novel, 'Sri Rangaraja Charitra' (History of Rangaraja) Published in 1872 was free from any English influences. Its author Gopala Krishnama Chetty (1849-1921) called it a modern epic and useful for Telugu Students. There is another opinion that, 'Rajasekara Charitramu' was the first Telugu Novel written by Kandukuri Veeresalingam in 1879.

First Malayalam Novel

In December 1889 O. Chandu Menon (1847 - 1900) a judge by profession gifted with a high sense of humour and the art of narration brought out, 'Indulekha' which is rightly hailed as the first major novel in Malayalam.

Akilan

Akilan (P.V. Akilandam, 1923 - 1968) was one of the outstanding novelists in Tamil. He was the recipient of several prizes and awards. The Historical Novel, 'Vengaiyin Maindan' (The tiger's Son' - 1961) won the Sahitya Akademi Award in 1968. The Jnanapith Award was presented to him in 1975 for his novel. 'Chittira Pavai' (Painted Woman, 1968) adjudged the best creative literary work published in the Indian languages during 1959 - 1968. He has written many novels on Historical and social themes.

Story of Cittira Pavai

Akilan's Heroine of Cittira Pavai, Anandi who is in love with Annamalai, an ideal artist, is forced to marry Manickam, an unscrupulous adventurer who wrecks the life of many honest people. Ultimately Anandi rises in rebellion against the hidebound rigidity of empty social customs. When one day Manickam snatches her 'Mangalsutram' she decides to get away from him and to join her friend Annamalai.

Palagummi Padmaraju

Palagummi Padmaraju has written many novels and short stories. 'Galivana' (wind rain - short story) 'Ramarajyaniki Rahadari' (Entrance ticket to Ramarajya) and Nalla Regadi (Karuppu Mann - Black Soil) are his notable contributions to Telugu literature.

Story of Karuppu Mann

This story built around the villages of Telugu nadu is about two heroines loving one person. Raju, a modern farmer with a tractor and Lakshmi an innocent village girl love each other. Since their parents are close relatives, their marriage is about to be fixed, but quarrels arise unexpectedly and the parents decide to give up the marriage proposal. Malli, another heroine, who is also love with Raju, decides to conduct their marriage at any cost. By sacrificing her own life she saves him and get the lovers united. The gap between these two families is cemented by Malli's death. Malli stands as 'Mallamma' - the incarnation of Goddess Durga in the heart of all.

Parappurath

The transformation into a new type of fiction in Malayalam was foreshadowed by the novels of Parappurath. Parappurath (real name K.E. Mathai, 1925 - 1982) has served in the army which itself constituted a society different from the rural and urban societies with its own value systems: Uprooted from the rural community, the urban people lose their identity. They are dehumanized and nostalgically they long for the traditional values which are flouted in the new environment.

Story of Aranalika Neram

Parappurath has written, 'Aranalika Neram' (Half an hour only, 1967) in the stream of consciousness method portraying the deterioration of the family of a grand old man, Kunehu Naina clinging in vain to the declining Christian Values of his cultural milieu.

Store House of Feminine Qualities

The Cittira Pavai, who is the heroine Anandi, is a beautiful, intelligent, educated and above all, a chaste person. She falls in love but, it is, 'divine' love for no physical thought enters the relationship. Her lover Annamalai is an ideal artist. For Annamalai, Anandi is a typical Goddess - like woman sitting on a pedestal with Veena, always keeping a nagalinga flower in her hand. At the time when it was published, Cittira Pavai transported many into a dream world of sexless love and spiritual superiority.

The concept of 'Karpū' or Chastity was glorified and justified in a different way by Anandī who accepted to marry Manickam against her will. Manickam kissed her forcefully. This was the reason for her acceptance. She imagined that her chastity was polluted by Manickam's unlawful kiss, and she had become impure and unfit to offer herself to Annamalai, her ideal lover.

Akilan depicted her as a husband worshipper. She worshipped her husband's feet every morning.

The image of Anandī is a continuation of the creeper - Image assigned to women in Tamil Society and literature. She is a creeper looking for an ideal sturdy tree to coil around.

Anandī was insulted and treated without mercy by her husband. He was with her only at nights in bed. To her having sex with Manickam was the most painful act, but like Nalayini she tolerated it.

Though it is very difficult for her to break the iron chains tied to her in the name of holy wedlock, she gradually begins to ask some rational questions within herself in a feeble voice.

One day her husband snatches her Mangalasutra away. She breathes a feeling of relief and joins Annamalai. This final revolutionary decision of Anandī,

gives the feeling that Akilan's *Cittira Pavai* could be called a feminist novel. There is a limit to subjugation and subordination. One day definitely women will liberate themselves from the bondage to men.

Rural Women's primary social links are still the village, caste and blood ties . . . women have little access to education or training facilities, Palagummi Padmaraju's heroine Lakshmi is an illiterate. She never talks back to anyone. She is a storehouse of docility, non-aggressiveness, patience etc. The following conversation between herself and her father reveals her sharpness.

"It is getting dark . . . where are you going?

To Temple.

You alone . . . ?

The Goddess Mallamma has no party like you.

So I can go".

Her reply hurts her father who leads the rival party.

Considering Lakshmi of *Karuppu Mann*, and Anandi of *Cittira Pavai* we can define womanhood as incorporating humility, patience, sacrifice, care for others, pity, beauty, co-operation and service.

Palagummi Padmaraju imagined Malli, to be shakti, the village Goddess Mallamma, incarnation of Durga, who with her might would rise out of the

shackles; throw away the veil that covered her face and make others live happily. A woman is born, brought up, and lives for service. Sarada of Cittira Pavai who safeguards Anandi and Annamalai, and Malli of Karuppu Mann who is responsible for the marriage of Raju and Lakshmi, are the best examples for this Image of women.

Malli lives and dies serving Raju. It is her love for Raju, which makes her literate and enables her to write letters everyday. But she does not send the letters to him. Thus she is capable of suppressing all her wishes and sublimating them through sacrifice in the cause of her lover.

When one looks at the total feminine image of Parappurath's Aranalika Neram, one gets the impression that many characters have broken the sexual barrier, Kunchu Naina, the grand old man himself, once had illegal relationship with Pennamma who was another person's wife. Kunchu Naina's daughter-in-law, Theenamma, has extra marital sex with Sivarama kurup. Kunchu Naina's sin gets thus compensated by the sin of his daughter-in-law which ends in his death.

Aranalika Neram has some interesting portrayals of women. Ragel is a leprosy patient neglected by her husband and his family, just one week after her marriage. After 19 years of suffering, death comes to end her miseries. She shares her sorrows with her age old grandfather Kunchu Naina.

Mariam and her daughter Sarada are good widows'. Mariam spends her whole life in prayer, 'within 10 days of married life Sarada loses her husband. Being a young widow she takes a decision to engage herself in prayer and other biblical services. She refuses the idea of remarriage.

In certain contents, the modern woman exposed to the process of progress, is portrayed as a casualty of progress. Kunchu Naina's granddaughter Kuttiamma is a school teacher and bread winner of her family. Her parents never think about her marriage. She shares her feelings with her grandfather and informs him about her decision to marry Thomas, a widower and a Catholic Christian against the will of her parents. Her marriage is an example of self-selection. Though Kunchu Naina accepts it, his inner heart considers it a sin.

The same social values are reflected in Kunchu Naina's dream about the future of his granddaughter Sisili Kutti, a five year old girl. Girlhood is a preparatory ground for marriage and wifehood is the best state to be in. A girl's entire early life trains her to aspire for marriage and once married to remain so since only that would bring her glory. Thus marriage being the only occupation open to women, her life as a wife, should be measured to analyse the worthiness of a woman. As wives, women are the homemakers and husband-worshippers. A woman should guard the honour of her family, take care of her husband, children, keep her

word and tirelessly render these services. Thus the idea of home being the only priority for a woman has been portrayed in many ways.

Good and Evil Women

Palagummi Padmaraju's Character, 'Mangamma' is a bad woman. She can do anything for money. She has secret lovers. She is a characterless woman who speaks freely to persons. She has sex with Dharmaraju as well as his son Lingaraju for money. Likewise, In Aranalika Neram, Philip's servant maid has sex with her master Philip as well as his son, 'Kalaai Joni'. Kalaai Joni takes her away from his father and marries her in some other village.

Rami, Lakshmi, pulla and Malli of Karuppu Mann, Mariam and Saradha of Aranalika Neram, Anandi, Saradha, Meenakshiamma of Cittira Pavai are the other types portrayed as the more desirable type. They are subservient and chaste. The stress on what a woman ought to be and ought not to be is very well explained by the **portrayals** of these positive and negative woman characters.

Sundari, the first wife of Annamalai, is depicted in Cittira Pavai as an example for immaturity and the evil impacts of western culture. She has no goal in life. She never lets her husband work, she is very much attracted by the glamour of cinemas, worthless magazines, fashions etc., She commits suicide, in the end.

Of the three novels one ends with a marriage (Karuppu Mann) and another one ends with the reunion of lovers (Cittira Pavai). Aranalika Neram exphasizes the main functions of the family as follows:

1. It provides a way of regulating sexual behaviour.

2. It gives a legitimate basis for the procreation and rearing of Children.

3. Provides sustenance and care for its dependent members.

4. It is of primary importance as an agency of socialisation and of education and thus of the transmission of culture.

5. It bestows titles, roles and duties on its members which are recognised and applied by society.

Conclusion

The images of women depicted in these novels are relevant to the period of writing. The improvement in the status of women has now been recognised all over the world as an important aspect of national progress and development. Women's liberation is the major aspect of the *social reform movement*. It is right time for writers to depict new images of women.

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11. Vishakanyaka and Gopala Graamam - A Comparative Study

Dr. M. J. Rabi Singh*

The last quarter of the nineteenth century witnessed the emergence of fiction in many Indian languages. The first novel in Tamil and second in Indian languages **Pratapa Mudaliar Charitram** by Vedanayagam Pillai appeared in 1879. O. Chandu Menon published **Induleka** in 1889, the first novel in Malayalam. Both were social novels. After **Pratapa Mudaliar Charitram** and **Induleka** novelists in both languages experimented with various social themes. They were protesting against the evils of society, condemning social and religious exploitation, depicting class struggle and so on. When unusual social themes like migration found a way into fiction, they were more of the nature of social documentaries. Critics accept these novels too as social novels. Raymond Williams (1976 : 586) says "Social novel in our times has further divided into social documentary and a social formula". S.K. Pottekkatt's **Vishakanyaka** and Ki. Rajanarayanan's **Gopalla Graamam** fit well into the first category.

Migration is a universal phenomenon, The troubles and tribulations of the migrants have urged many novelists of the world to write the stories of the

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migrants. Various races around the world have undergone the turmoil of migration due to various compulsions. So it is not only a phenomenon, but a part of the social history of man. **Grapes of Warth** of John Steinbeck which spins around the migrant cotton pickers is a classical work on migration.

In Malayalam, S.K. Pottekkatt's **VISHA KANYAKA** was the first of its kind to appear. It is the story of migrants of South Travancore to Malabar in search of green pastures. The factors compelling the immigrants are poverty and the hostile attitude of the upper class. The new habitation is the malaria infested jungles of wayanad. Poisonous vegetation, thorny bushes, rocky landscape, menace of wild boar etc., prove adverse to their farming efforts. Their very lives are threatened by malarial infestation. When they struggle to overcome all these things the land lords turn hostile to them. The 'natives' grow jealous of them and fear that the new 'intruders' into their territory would in course of time drive them away.

The story of hard-working Maria is a heart-rending one. She is an untiring tiller who loves farming above all. Her husband Mathan, who is lazy becomes a victim of the atrocities of the local Karanavar and the landlords. Mathan's wife dies. His daughter Mary Kutty also dies of cerebral malaria. Mathan stands alone and is helpless. He leaves for Travancore leaving behind his only son with the local priest in order to

admit him in an orphanage. Malabar lured them, but the fury of malaria took a heavy toll of the lives of the immigrants.

Rajanarayanan's Gopalla Graamam depicts the story of migrants, who migrated from Andhra Pradesh. The kammavars, Reddiars, Chettiars, Brahmins, Goldsmiths and Scavangers, came to Tamil Nadu due to various circumstances. Rajanarayanan's story is about the immigrants Kammavars from Andhra Pradesh to the southern part of Tamil Nadu around Kovilpatti. These people have been uprooted by the Muslim king's harrasment.

The novel tells the story of the family which fled their native place to avoid the forceful marriage of their beautiful daughter Chennadevi to the Muslim king. The family fled far to the south as to be out of reach of the Sultan and his army. The family with its kith and kin suffered hunger, thirst, death, disease and every other calamity on its way. They lost their beautiful daughter Chennadevi in the middle of their exodus. At last when they came to the arid waste land of kovilpatti, they were tired of any more movement. They decided to settle down there itself. After this phase, the author describes the family's struggle for settlement in the virgin land. It is more or less like the early man's tilling the soil to raise his food grains. They made the simplest form of shelters. The immigrants had to eat wild greens, roots and fruits without knowing which

one was poisonous. While fleeing, they never knew their destination. In **Vishakanyaka** migrants had a destination.

Though specific plot or story is absent in both the novels, the characterisation is so powerful that the reader is compelled to concentrate on this, forgetting the other technical aspects of the novel. Rajanarayanan's *Manga Thayaru Ammal*, Akkiah and Govindappa Naicker and Pottekkatt's *Maria*, Mathan and Anthony are examples of fine characterisation. The characters are realistically presented against realistic back-grounds.

The maintenance of good tempo in a novel is a prerequisite for pleasant reading. To keep the tempo unaffected, two essential ingredients, namely a good story and a good plot are necessary. But the total absence of the plot and a formal story does not affect the tempo of these two novels due to the narrative style of the authors. According to Read (1963 : 97) "The main object of narration is to transmit to the reader exact symbols by the writer and these symbols must in turn convey to the reader impression of things seen", which is clearly visible in these two novels. As per P.K. Parameswaran Nair (1977 : 134) "Of all writers of Malayalam fiction, pottekkatt has the most poetic style". This can be seen from the conversation of Joseph with Rama Kidav (1974 : 200)

For fear of two PAAS we fled to Malabar. One 'PA' is patni * another is Patter. ** But in Malabar we were crushed by three PASS, Panni, *** Pani **** and Pillu. *****

The poetic style of pottekkatt enhances the beauty of the novel and retains the interest of the reader.

Rajanarayanan interweaves folklore all through his novels. The life of the rustic villagers is depicted realistically. Embossing folklore results in a unique narrative style.

Sociologists feel that all migrant communities want to maintain their identify, language, religion, culture rituals etc. They all maintain or strive to maintain their own cultural identity. So, the assimilation is only partial, though economic assimilation can be said to be total.

The novels of pottekkatt and Rajanarayanan fail to give a clear account of the assimilation of the migrants with the natives. Migrants Gopallagrammam adopted Tamil as their second language and maintained commercial and economic conduct. The author regrets

(*)	Patni - Starvation
(**)	Pattar - Brahmins
(***)	Panni - Pigs
(****)	Pani - Malaria
(*****)	Pillu - Grass (poisonous)

that the Malabar settlers faced intolerance of exploitation and harsh treatment of the natives. Perhaps this prevented a social assimilation of the settlers with the natives. But outside the settlement, the natives themselves were divided into castes and groups.

The scattered immigration of the Jews, the lured immigration of Tamils into plantations of Fiji, Mauritius and Ceylon provide pathetic tales of human suffering. These real stories can stir any human soul. No wonder various authors around the world have taken up the theme seriously. In his introduction pottekkatt states (1974 : 1). "In 1944 I had a chance to stay in Malabar hills for a few days. At that time I met some of the settlers who had migrated from south Travancore (Now southern Kerala). They told me their tale of woes and I had decided to write a novel based on it". While going through the novel one can understand the stress on the author's mind. This stress has governed the conception of this novel. The author's humanist consideration is conveyed to the reader. As a creative writer he could not keep the sympathy and compassion within himself. He wants to evoke his reader's sympathy. To a great extent the novelist succeeds in it.

Rajanarayanan's attempt has no such motive, though he too gives an account of the endless suffering of the migrants. But these migrants face no hostilities from the natives except facing decoits and so on, like any other citizen of the land. They face adversities of nature bravely. Rajanarayanan narrates the phenomenon, in the form of a story, where as pottekkatt uses fiction to narrate the phenomenon.

Both novels give the social history of the migrants and the migration. Pottekkatt having met the immigrant himself in their new abode, writes authentically. P.K. Parameswaran Nair feels (1977 : 134), "The portrayals are realistic enough, for the story too is a real one". But **Gopalla Gramam** is more like a legendary tale. An old woman narrates the story of their exodus to the younger generation. Perhaps the author himself heard the story from his ancestors which he decides to write upon. The legendary way of story telling and the super-natural elements in the novel make one to think that the author is perhaps excavating the phenomenon of migration.

The message of these novels is very humanistic. The natives in Malabar felt that the 'new comers' had no right to occupy their lands. In the story, a younger member of the natives, Kunjukrishna Nambiyar reminds the local people, including his uncle the Karanavar Chachappan Nambiyar (1974 : 104), that once the people of Malabar frantically migrated to the south Travancore during the Tippu Sultan's invasion. So, the authors message is that, migration is not an offence or sin, but a human right as long as the migrants are not offensive.

The people of **GOPALLA GRAMAM** faced no hostilities from the native Tamils, though they had to fight against adverse Nature. So they easily consoled themselves and settled peacefully. Rajanarayanan gives

a universal interpretation for migration. (1976 : 108)
The mother earth is described as a human palm and migration is explained as moving from one finger to another. This message elevates him to new heights of humanism.

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12. Psychological Novels in Tamil & Telugu - A Parallel Study

Dr. R. Kanchana

Comparative Literature, as it is practiced to day, is an inter-disciplinary subject, a comprehensive study of literature, transcending national & international boundaries, thus paving the way to national & international integration.

Henry H.H. Remak defines comparative literature as, "the study of literature beyond the confines of one particular country and the study of relationships between literature on the one hand and other areas of knowledge and belief, such as arts (e.g. painting, sculpture, architecture, and music) philosophy, history, the social sciences (e.g. politics, economics, sociology), the sciences, religion etc. on the other".

Comparison between literature i.e. novel literature in Tamil & Telugu on the one hand and psychology on the other, is favoured here. This approach is analytical, interpretative and anological.

As psychology is the science of behaviour, it is concerned with the process of mental activities. Literary criticism is concerned with the product. After Freud's exploration of the psyche, and his notable essays like "Interpretation of Dreams, (1900) ; Delusions & Dreams in Jenson's 'Gradiya', (1907) ; Creative writers & Day dreaming (1908) ; Leonardo da Vinci and a memory of his Childhood (1910) ; & his Introductory lectures on Psychoanalysis (1916-1917),

and Literatures and Psychology in particular, psycho-analysis began to stand upon a common ground which is the human motivation and behaviour. The theories of consciousness, the return of the repressed and wish-fulfilment gained a place in literary criticism.

According to Renewellek and Austin Warren, psycho-analytical criticism may broadly be divided into four kinds, viz.,

1. The psychology of the creative author'
2. Psychology of creation'
3. The psychological pattern and psychological theories found in literature (or art & creations) and
4. Psychology of the reader. Freud's sporadic ventures into the field of art & literature were mainly in the first two modes. But according to recent critics the third one, (i.e) the psycho-analysis of the characters found in literature has more coherence with literary criticism than the other three.

Freud in his psycho-analytical approach to Floffmann's story. "The Sand man" shows that the main character is affected by castration fear (complex); When analysing Wilhelm Jenson's "Gradiva", he says that the hero Norbert Hanold's fantasy is not mere hallucination. It is derived from the suppressed memories of his childhood. Here Freud is interested, not because of the return of the repressed but also because of the highly remarkable manner of the return.

This type of Freud's ventures has influenced the creative writers to mould a variety of characters. The

behaviour and personality of these characters are shaped in accordance with the Freudian & Jungian theories (and also those of Adler).

It would be a large undertaking to chronicle the full impact of psycho-analytic movement upon contemporary writers. Some names which cannot be avoided are Miss Dorathy M. Richardson, James Joyce, Virginia Woolf, William Faulkner, O'Neill, Thomas Mann, Kafka, Tolstoy and Henry James.

In Tamil the Freudian theories had their genesis even from the days of Puthumaippithan, Ku. Pa.Rā and T. Janakiraman though these authors did not accept the impact of Freudian concepts on them. The works which are to be mentioned are : **T. Janakiraman's** Ammā Vantāl, Mōkamul, Marappacu; **Akilan's** Cittirappavāi, Kā. Nā. **Subramaniyan's** Asuraganam, Orunāl, Ci. **Su. Chellappā's** Jeevānamsam, La. **Sa. Ramamrudam's** Abithā, Puthra; **Jeyakantans** Rishimoolam, Cila Nērang alil Cila Manidargal, Ādum Nārkaligal Aadukinrana, Oru Nadigai Nādagam Pārkkirāl ; **Indrā Pārtha Sarathi's** Nilamennum Nallai, Malai Kuruthippunal, Vēshangal, Vendu Thanindha Kādugal; **Neela Padmanaban's** Palli kondapuram, Filekal, **Siva Sankari's** Oru Manithanin Kathai, Amma, **R. Choodamani's** Ullakkadal, **Thanthai Vadivam,** Manathirkkiniyaval; **Vasanthi's** Thākam, Thirakkātha Jannalkal, Thurathum Ninaivugal Alaikkum kanavugal, Mounappuyal; **Indhumathi's** Tharaiyil Irangum Vimānangal; **Rajam Krishnan's** Malargal; **Krithika's** Pudiya Konangi, Nērrirundhom, Vāsvēswaram; **Sa. Kandasamy's**

Sayavanam, **Balakumaran's** Karaiyorathu Mudhalaigal, Marakkal; **Panthayappura A. Madhavan's** Punalum Manalum and **Nagulan's** Naigal.

Though we have mentioned so many novels here, all the Freudian concepts are not utilized in characterisation in these novels. Only some concepts such as Oedipus complex, Eletra complex, Dream analysis and Meniack are used. The successful psychological technique used in the Tamil novels is the "stream of consciousness" technique.

Parallel to the Freudian explanation of the role of the unconscious in art is the 'stream of conscious in William James. He is the first to employ the word stream of consciousness in his "Principles of Psychology".

Dorathy M. Richardson wrote her novel 'Pilgrimage' between 1915 and 1938 in 12 volumes; in which the main character Miran Henderson's Pilgrimage, mental as well as emotional takes her from her adolescence to her middle years. James Joyce's novel "Portrait of the Artišt as a young Man" projected the developing mind & consciousness of the artist and it represented a turning point in modern English fiction. In "Ulysses" Joyce utilizes the odyssey myth to represent modern man's voyage and adventures during one day in one city. His verbal mastery enables him to create a series of streams of consciousness.

Joyce's *Finnegan's Wake* is derived from Jungian hypothesis of racial memory and the Collective Unconscious. He is followed by Virginia Woolf and William Faulkner (*The Light in August*), Arthur, and Schnitzler (*of Vienna, "in his Frailein Else"*). In 1920's one of the successful plays produced in New York was O'Neill's "Strange Interlude" in which the characters through continual soliloquizing, reveal to us, their inner thoughts. O'Neill's "Mourning Becomes Electra" is the new version of the Sophoclean tragedy applying Freudian primitive psycho-analysis. Thomas Mann has derived much from Freud in the *Joseph* novels; Franz Kafka's narratives of dream states are told as if the dreams actually occurred in reality.

The Novel is the genre that is introduced to our nation through the English-knowing authors. When the Indian writers come under their impact they tried to write the same kind of novels in their respective mother tongue.

The novels which deal with the stream of consciousness are many in Tamil. Some successful authors are Neela Padmanaban, (*Pallikondapuram*), La. Sa. Rā. (*Abithā, Puthra*), Ci.Cu. Chellappā (*Jeevanāmsam*) and Jeyakanthan (*Cila Nerangalil Cila Manithargal*). But Pudumaippithan's *Kayirraravu* is the fountain-head of this type of technique to be used in Tamil Literature.

The inferiority complex is dealt with in novels like *Vāsavēswaram*, *Marakkāl*, *Panthayappurā*, *Oru Manithanin Kathai*, *Oru Nadigai Nādagam Pārkkirāl*,

Manathirkkiniyaval etc. In Oru Manithanin Kathai, only because of the inferiority complex, Thiagu has been doomed to earth. In Oru Nadigai Nadagam Pārkkirāl, the hero, Ranga goes away from Kalyani because of his inferiority complex.

Freud, when explaining the structure of the mind, divides it into three layers, namely the conscious, the unconscious & the subconscious. He also finds three psychic forces which characterize the personality. They are Id, Ego and Super Ego ('Id' is the basic force & it is the basic ground of personality which comprises the **instincts** (Eros & death instincts), **drives** (drives of all needs including sexual needs) and **emotions**. Id is **unconscious**. It has no consideration for social values, ethics or rules & regulations of the real world.

Super Ego equals **subconscious**. It censors the drives & desires of Id according to social values, social standards and ethics, and change, them into socially acceptable ones.

Ego guides the personality and is more **conscious**. It neutralises the contradictions between Id and Super Ego. It mediates between the demands of the Id and the demands of the real world; and works in accordance with the reality principle. It fulfils Id's wishes after making them realistic. Id is the power house of Ego, and Super Ego is the censor.

When the super ego acts as an ethical censor, **the drives & desires of Id are repressed** by the

conscious mind. They go and settle down in the unconscious mind; when the censorship is relaxed during sleep, they come up again to the surface level as dreams and even in dreams they are **disguised** or **condensed** or **displaced**.

Even the unfulfilled wishes of childhood may reappear as dreams of adult one. The buried childhood may reappear as dream.

Jeyakanthan is the one who successfully reproduces Freud's theories of the conscious and Oedipus complex in his "Rishimoolam" in an artistic manner. He makes his hero Rajaraman, a realistic case study of Oedipus Complex.

Rajaraman's ego is well practised in social customs and rituals. He is deeply interested and well versed in Vedas. He is admired by his father and father's friends, for his knowledge and wit. But he thinks that his father is a hypocrite, who puts a screen between his mother and her children.

When he was five years old, he wanted to peep into his mother's room, which was prohibited for the children. One day when his mother went to the bathroom, he entered into her room. The mother returned and the frightened Rajaram hid himself under the cot. By chance he had seen her naked and he was thrown out by his mother.

The Ego which is practiced in strange customs, represses this scene to reach the unconscious mind.

When he grows up, in his dreams his libido is satisfied; the dreams come frequently in which his mother satisfies his Oedipal wishes. But when he wakes up, he feels guilty about the dreams and he punishes himself by isolating himself in a dark room (i.e.) the pooja room, or by starving in the name of 'vratham'. But others think that he is very much orthodox in practising rituals.

Here the reappearance of the repressed (i.e.) the buried childhood memory and the wish fulfilment in dreams and the oedipus complex, all are combined to shape the character - Rajaraman. Jeyakanthan follows even the minor details of Freud's theories.

In his preface to this novel the author accepts that his plot is based on Freud and he is aware of Freud's psycho-analytical approach to literature.

"After his mother's death, Rajaram goes to Chithambaram to continue his college studies. He stays at Sambuvaiyar's house. His wife Sarada Mamy shows motherly affection for Rajaraman as they have no children. But as he is pre-occupied with oedipus complex, Rajaraman finds his mother in Sarada Mamy. In his dreams Saradamamy begins to appear instead of his mother. Rajaraman feels relaxed by this dream and he doesn't feel guilty about the dream. Moreover he is aspiring for the dream because it minimises his mental torture created by the dream of his mother. This mentality leads him to step down to the pit. He cannot digest that incident. He runs off to the banks of the

Ganges and when he returns to his own village, he sits on the banks of the Kaveri, witnessing each and every burning body in the funeral ground, as though he is being burnt with every corpse.

"My Saradamamy has more healthy mind and healthy outlook than Rajaraman" - says Jeyakanthan in his preface - "This type of incident may occur in any society, but to perish to earth for it is not a healthy outlook regarding sex". He comments on his own novel as the "casesheet written by a creative author".

Regarding Telugu novels, the psychological theories had influenced the Telugu Novelists in between 1940s and the 1960's. The characters are developed using their inner feelings and inner thoughts based on the western novelists like James Joyce.

Naga Bhooshana Sarma in his "Telugu Navala, Vikasam" gives hundred years of Telugu Novel history and criticism. He says that we can trace the genesis of the psychological novel even in Viswanatha Sathyanarayana's - "Ekaveera", a historical novel.

The motivation of the characters, their inner conflicts, internal monologues, psycho-analytical approach to characterisation, the real life-like dreams created on the basis of Freudian concepts, inferiority complex, the Oedipus complex, the stream of consciousness etc., had been introduced by authors like Gopichand, Bucchi babu, G.V. Krishna Rao & Racakonda Viswanatha Sastri.

Vaddera Chandidas in his "Anukshanikam" gives importance to the feelings of the characters with an empathy and considers the incidents only secondary. R.S. Sudarsanam deals with dreams in his "Mallivasantham".

Gopichand is the forerunner of this psychological technique, in his "Asamarthuni Jeevitha Yātrā". It is developed by Bucchibabu, Krishna Rao and others. Gopichand's 'Asamarthuni Jeevitha Yātrā' is mainly structured on Seethāramā Rao's mental conflicts and his interior monologues. Here the author wants to establish that the mental attitudes and mental health are highly responsible for one's success in life.

Racakonda Viswanatha Sastri's 'Alpajeevi' is based on the inferiority complex of Subbaiah when his wife and brother-in-law teased him and dominated him. But another character named Manorama and her brother helped him to come out of his fears and tackle the situation.

G.V. Krishna Rao's "Kiilu Bommalu" indicates how the very innocent village people have to dance to the tunes of the political people as toys in their hands. Here the basic psychological principle utilized is motivation.

There are many novels dealing the psychological concepts. "Goda miida Bomma", "Poochi" and "Suguna" are the novels by Balivada Kantha Rao; Yuga

Sandhi", "Vicitra Pranayam" by Baskarabhatla Krishna Rao; Avathaligattu by Aravind, "Thagubotu" by Nagaraju "Ampasayya" by Naveen are a few of them.

In "Merupula Marakalu" by Gopichand, Miss Universe Usha Rani indulges in sexual exploits with many at first, but she can't find mental satisfaction through her way of life. At the end she becomes a sanyasini. This novel deals with sex meniac and Usha Rani may be compared with Ammini of Janaki Raman (in Marappasu - a Tamil novel).

In Naveen's Ampasayya the "stream of consciousness" is utilized as a technique. Muppalla Ranganayakamma's 'Racayitri' is based on feminist views and it lays stress on the need for individuality. But one of the main characters, Mohan, is a caricature of inferiority complex.

The Telugu Novel which is compared with Rishi Moolam is Bucchibabu's (Sivaraja Venkata Subba Rao) Civaraku Migiledi. This is also based on Oedipus Complex. Here the main character Dr. Dayanidhi is a great symbol of kindness. He has a soft corner for his beloved mother. He thinks of her with high esteem and worships her in his mind. She is divine to him. So he deeply hates the people who have a fling at his mother. They blame her as a strayed lady. These flippant talks provoke the inferiority complex in him. He resents the scandal. After her death Dayanidhi seeks her in every woman he meets. Though so many young girls intervene in his life, he is not able to love any one

of them deeply. Even though he loves Komali, he cannot step out of the barriers, created by his Oedipal mind. But when he meets a relative, Amirutham, who is sympathetic, affectionate gracious and broad minded like his mother, he is automatically drawn towards her, thus satisfying his Oedipal love.

Here, in this novel, Freud's concepts of Oedipus complex is the basis for Dhayanithi's characterisation.

Dayanidhi, like Shakespeare's Hamlet, is very much confused by the flippant talks by the girls, by the club members and even by his employees.

He marries Indira, the daughter of Inspector Madhavaiah who is a stranger to his place and who doesn't know anything about Nidhi's family and his mother. Even during the marriage Nidhi is not able to mingle with the marriage party because of his inferiority complex. The first question he asks his wife is "what they (her relatives) think of me".

He is mocked at by others as "Beauty specialist". Apart from his mother, the other girls those who move with him, i.e. Suseela, Amrutham, Rossy and Syamala, are blamed. So he becomes self-indulgent and self-sympathetic. When he tries to overcome his self-pity he needs someone to whom his self-pity can be streamlined as sympathy.

In this novel, the people's mentality during the intermediate period between the two world wars, and their struggle against the society which opposes each and every thing are realistically portrayed. The war between man and the society in which he lives is the main theme of the novel.

When comparing these two novels *Rishimoolam* and *Civarakumigiledi*, the following facts can be listed out.

1. Both the novels are based on Oedipus Complex, but it is not so well exploited in *Civarakumigiledi* as in *Rishimoolam*.

2. In *Rishimoolam* the Oedipus complex is well explained and outwardly shown by the author through the interior monologues of Rajaraman. But it is to be understood by the readers of *Civarakumigiledi* only through their implied knowledge.

3. Freud's interpretation of dreams can be utilized to criticize Rajaraman psycho-analytically, as his dreams are well structured as if they are in reality. Such dreams are not included in the Telugu Novel.

4. Rajaraman doesn't have a healthy mind to accept and digest his behaviour with Saradamamy, but Dayanidhi is not shocked by his filthy act towards Amritha, because he finds his mother in her. But because of the same Oedipus complex he cannot accept the proposals by Komali though he loves her. This is yet another face of Oedipus complex.

5. In Rajaraman and Dhayanidhi we can see the Indianness of Oedipus complex, as the authors have created them according to their environments.

Feminism : Current Trends in Telugu and Kannada Novels

- Dr. B. Bharathi

Introduction

To consider the modern Feminist-movement just as a new pace in women's emancipation movement is to do injustice to it. Feminism as an ideology looks at the World afresh from Women's point of view. In that way it may seem to be a new face in Women's movement, which hitherto understood the world, human relationship, and problems of women from man's point of view. But infact, feminism tilted the movement upside down. It challenged age-old beliefs; started digging into the past and set to explore the new horizons. In short, feminism gave new blood and vigour to women's movement.

Feminism aroused out of the disillusionings caused by the outcome of 'equal rights' movement and communistic revolutions. Women's present problems implicity speak of the fact that the more equal rights and changes in political systems do not suffice. The problem is more deeprooted than imagined and can be solved only by radical change in cultural values. Ideas of Simon de Beavouir's "The Second Sex" (Published in 1950) stressed that the female is not a weaker sex. She prefers the phrase "Second Sex" instead and reiterates that the 'Second' doesn't mean second to

some one. She makes strong exceptions to the traditional definitions of women. Betty Friedan's "The Feminine Mystique" (Published in 1963) gave voice to the simmering frustrations of many women and made several others to question some of their own accepted values and rules.

Feminism : Different Trends

Three different streams of ideas are existent among Feminists namely Marxist Feminism, Socialistic Feminism and Radical Feminism. Marxist Feminists believe that liberation of women is linked with the liberation of the whole society. They strive for socialism which facilitates the liberation of one and all. They consider patriarchy as the ideology of capitalistic society and argue that the change in the system automatically eradicates the patriarchal domination. Social-feminists are the breakaway group of Marxist feminists. They disagree with certain ideas of Marxist feminism. They argue that the patriarchal system was existent even in pre-capitalistic society and that more change in the system alone does not bring in the necessary liberation of women. Simultaneously, women have to work for removal of patriarchal society and their liberation. Radical feminists try to understand everything in the light of politics. Radical feminism states that there is nothing like personal problem. Everything - House work, Procreation, Sexuality etc., are linked with Politics. However, the ultimate aim of these three

seemingly different perceptions is the liberation of women. Thus feminism in a broad sense can be said to be the dynamic activity, which women and men (also) undertake towards the liberation of women, economically, socially and politically.

Feminist Ideologies

1. Feminism mainly asserts the right of the women to understand and express herself not as a shadow of man, but as an autonomous and authentic individual.

2. Feminism underscores the importance of a healthy androgyny. It probes deep into the gender question and strongly objects to identify and designate the human emotions and actions by sex roles. Feminism considers the so called Feminine Psychology a myth, a feminine mystique. They argue that the psychological differences do not talk of the essence of woman but only the essence of society. Feminism advocates behavioural flexibility for greater mental strength. Sandra Ben, the famous Psychologist visualises an ideal state where behaviours will no longer be labelled as masculine or Feminine but simply as human.

Declaration of the International Women's year (1975) created a great surge in Women's studies. Its influence was no less on literature. Few novels voicing feminist ideology emerge in the late seventies and eight-

ies. Though numerically less, those novels made their presence felt. Feminists struggle to find their own expression is apparent in them. In addition, Feminists Commitment to Feministic ideology needs special attention. I propose to analyse a few Telugu and Kannada Novels in the light of Feminism. I have chosen Ranganayakamma's "**Jaanaaki Vimukthi**", "**Sweeccha**" and "**Maanavi**" of Volga; Malladi Subbamma's "**Vamsankuram**" and "**The Step father**" of Mannem Sarada from Telugu Novels. Anupama Niranjana's "**Maadhavi**"; M.K. Indira's "**Phaniyamma**"; Saara Aboobacker's "**Sahana**" and "**Chandragiriya tiradalli**"; Veena Shanteswar's "**Gandesaru**" are chosen from Kannada Novels to outline the current trends of feminism.

Woman as an Individual Property Rights

Linking women's freedom with her economic independence proved to be a myth. Now women's economic conditions are relatively better. She has property right. Majority of women started working. Even leaving aside the lapses in property rights and discriminations in wages, one hesitates to say that woman has control over her money - for, her money whatever little it may be was controlled by some male member in the family before. This was exposed by all, mostly all the feminist-writers.

"Narasamma" a housemaid in "**Janaki Vimukthi**", Sarala in "**Step-father**" work hard to make both ends

meet. But their wages were often misused by their drunken-lazy husbands. The heroine of "Janaki Vimukthi" fails to have control over the few rupees her brother gives her as a present. Ranganayakamma in her earlier novel 'Andhakaaramlo" attributes the pathetic condition of women characters to their economic dependence. "Janaki Vimukthi" exhibits a change in her outlook. In this novel she makes it clear that earning or having some property alone cannot solve the problem. Women must become conscious of their status and must strive for freedom. They should be assertive and rebel if, necessary, 'knowingly'. She stresses the point 'knowingly', for rebelling at the instigation of others is doomed to fail. She proves this by Janaki's behaviour. Janaki has the support of her brother. But until Janaki herself becomes aware of her condition, none could help her. So, the liberation of women is mainly dependent on her ability to realise, to struggle.

Meanwhile what others can do for women is to help her become aware of her condition. However, Ranganayakamma drives home the point that freedom for women is invariably linked with the freedom of the working class. In Volga's "Sweeccha" the heroine has to fight with her husband to keep-up her promise to donate Rs.100/- per month to a new magazine. Her determination to continue the donation was considered to be irresponsibility towards home, by her husband.

2. Aptitudes and Interests

To stand as an individual sometimes, woman may have to sacrifice her otherwise comfortable life.

Aruna in "Sweeccha" encounters this problem. She has everything, any average woman aspires for example Education, respectable Profession, loving husband and daughter, and most understanding mother-in-law as well. But Aruna's zeal to participate in social activities outside her job irks her husband. He fails to understand and appreciate her interests. Aruna on her part understands her inner thirst for freedom - freedom to have control over one's own life. The Novelist exposes the situation by depicting Kesava Rao in contrast to Aruna. What is natural to Kesava Rao is difficult to Aruna; Just because she is a woman. At the end Aruna confesses that she neither knew herself nor her husband's opinions before marriage, though their's is a love marriage. In "Janaki Vimukthi" Ranganayakamma depicts a girl by name Sarada who enters into engagement with a man in haste, but soon she realises that their interests are Juxtaposed and bids him good-bye. This projects the necessity of ideological affinity between a man and woman to enter into marriage.

3. Marriage

Is there any choice left to a woman to chose her partner? It appears that it is a part of business to some parents and matter of convenience to many. Sara Aboobecker's "Chandragiriya Tiira dalli" portrays little choice left to women in marriage. Nadira in this Novel is made a pawn by her father and her husband. At first her father gives her in marriage to Rasheed. Married life of Nadira and Rasheed is good. But meanwhile her father has a rift with the son-in-law and demands

'Talak' for his daughter. Though unwillingly, Rasheed says 'Talak' of Nadira, poor Nadira could not keep away the Talak. Both Nadira and Rasheed very much long for reunion. But custom demands that Nadira should enter into marriage with another person and get Talak from him to remarry Rasheed. It is too much for Nadira. She commits suicide. Another startling reality of these arranged marriages is depicted in Volga's **Manavi**. In this novel the realization that they were total strangers to each other dawns upon the husband and wife, after twenty years of married life.

All these novels clearly expose the suffocation women undergo in several arranged marriages and the so called love marriages. Looking at all this one may doubt whether it is possible for a woman to live as a wife and mother, simultaneously maintaining her individuality. Ranganayakamma in 'Janaki Vimukti' portrays shanta as a model for all women. Shanta's marriage with Satyam takes place after a thorough understanding of their aptitudes and ideologies. Shanta is shown to lead a life of no conflict between her roles as a wife and as an individual. Married life of Shanta and Satyam as depicted by Ranganayakamma remains a desirable dream of one and all.

One gets wonderstruck to note how, in married life, a woman is deprived off even simple individual pleasures. Sara Aboobekar in her novel 'Sahana' gives voice to a simple dream of Naseema, a sixteen-year old wife to go to "ullala darga" - pilgrimage centre just 25 km. away from her home town "by train". Her

simple but deeprooted desire could not get the green signal of her husband and it causes great agony to her innocent mind.

Gender Question

Feminist - Novelists in their works expose the baselessness of the so-called feminine psychology. According to them, the terms, feminine psychology and masculine psychology are the outcome of false propaganda and are nothing but myths. Sex-discrimination right from the childhood moulds children into masculine and feminine roles and thus restricts their actions. In "Janaki Vimukti" Satyam and a few others try to shed the male-ego nurtured by the society. They see it as a step towards humanisation. Ranganayakamma depicts a happy home where working wife and husband become equal partners in bringing up the children and in sharing other household work. Ranganayakamma sees this as the most desirable change to solve the problems of working women. Veena Santeswar's "Gandesuru" presents how gender problem is responsible for different sets of values for man and woman. Volga's **Sweccha** depicts woman's suffering due to this gender question; how it robs her happiness and how it stands in the way of her life is brought out convincingly.

Procreation

Patriarchal system robbed women of her children. It made mother's role and place null and void in

the child's life to whom she had given birth risking her own life. Feminists decry this injustice. Another important dimension is that even feminists contend that the mother should have the right to decide about pregnancy, birth control etc.

Anupama Niranjana in her novel "**Madhavi**" brought out the tragedy of a woman who was forced to beget four children from four different men and was also forced to part from them immediately after their birth. Anupama Niranjana took the story of Madhavi - Yayaati's daughter as a theme of her novel. Yayaati donates Madhavi to "Galava Muni" as a means to him to earn 800 horses of a particular variety. She gave birth to four sons but is not allowed to keep even one with herself. "Viswamitra" the last man in the series, with whom she lived, flatly states that women have no right over the children. He compares woman to a field and man's sperm to a seed. Anupama depicts the anguish of Madhavi and her aversion to married life. Madhavi's choice of the escatic life at the end is one way of rebelling against the society.

Volga's "Sweeccha" voices this problem in the modern context. Aruna in that novel conceives in the early months of their marriage life. She dislikes to have children so early and wishes to get it aborted. She is deeply humiliated by her husband for entertaining such an idea. She yields to his demand. Later when their marriage is at the verge of breaking, her husband denies that he gave the child to Aruna. Aruna decides to go to court. Thus the novel ends.

Sara Aboobecker's "Sahana" stands as the best example of Muslim woman's plight. In this Novel, Naseema becomes the mother of two children by the time she is just 16 years. She falls sick due to these child-births thrust upon her. Her husband marries another woman when she is under convalescence. Her loss of health and loss of beauty must be the motivating factors for his second marriage.

In M.K. Indira's "Phaniyamma", there are descriptions of delivery rooms, confinements and a lot more about child births. The most striking of all is the disinterested way of giving birth to a new life. Pregnancy, delivery and child-rearing are carried like "Nishkamakarma". This speaks of women's untold misery. In contrast to "Phaniyamma" child birth and child-rearing are depicted as wonderful moments in "Janaki Vimukti". In a loving atmosphere, where gender question ceased to exist, child-rearing become a beautiful experience for both male and female.

Begetting children is related to both the parents. To have a child or not? When to have? How many etc. should be decided by mutual understanding. None of the partners should override the order. Satyam and Shanta in "Janaki Vimukti" come under this category.

In Malladi Subbamma's "Vamsankuram" wife on her own decides not to have children. Even after becoming pregnant she never bothers to discuss with her husband before taking the decision to abort. Her contention is that the foetus is a part and parcel of her

body thus it is her right to decide about her pregnancy. The writer in her haste to defend woman's rights forgets that marriage involves both the male and the female and hence everything in marriage is a matter of concern to both the partners. In "Vamsankuram" we don't find such discussions. It seems Malladi subbamma is carried away by some wild dreams of a few revolutionary feminists.

Sexual Relationships

Certain Feminist writers in the name of freedom express some abstract ideas about man-woman relationships. Certain others in the name of freedom further complicate the issue and create new problems. There are some balanced opinions too. However all these extremes find their way into feminist literature.

"Madhavi" and "Sahana" speak of sexual exploitation. "Sweeccha" projects the sexual harrassment a woman undergoes inside and outside her married life. In this novel one "Sangamma" is gang-raped and humiliated. Aruna's husband has sex with her against her will and thus humiliates her.

The Novel "Madhavi" on the one hand speaks of the necessity of woman coming out of the realms of the family, and becoming part of the society. This is the most desirable trend. But also supports individual freedom to enter into sexual relations outside marriage,

where both man and woman are not answerable to anybody (wife or husband or children or society at large). This is a dangerous trend.

Conclusion

Thus, there are certain balanced and healthy trends of feminism in Telugu and Kannada novels which will certainly have an impact on women's movement. Ranganayakamma's 'Janaki Vimukti' and Sara Aboobacker's 'Sahana' conveyed the concrete path to the liberation of women. "Woman liberation is mainly dependent on her ability to realise and struggle. The other enlightened people may help her to become aware of her situation". This is an important message conveyed by Ranganayakamma. This gives the best direction to the women's liberation activities and other sociologists. Naseema in 'Sahana', Janaki in 'Janaki Vimukti' who are moderately educated average women, get transformed into women activists, once they become aware of their situation.

Another important idea that emanates through these novels is the necessity of ideological affinity between a man and a woman to enter into marriage. This leads to the ideal home when woman can lead a life of no conflict between her roles as wife and individual; and mother and individual.

For the success of the women liberation movement, attitudinal change in men is essential. 'Satyam', portrayed in 'Janaki Vimukti' is the ideal character.

To the author's knowledge, there is no novel similar to Ranganayakamma's **Janaki Vimukti** in kannada literature and no novel similar to Sara Aboobecker's novels in Telugu literature. Translation of these novels into other languages will be of great help to the women-liberation movement.

Here and there, there are certain abstract, and unhealthy concepts too, beyond the comprehension of the masses and which may cause harm to the morale of the society at large. Some of these ideas may seem to be justified only when one places the individual freedom much above the human relationships and the social morals.

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14. Social Novels in Telugu and Tamil

Dr. G. Chalapathi

Novel is one of the most influential modern literary forms. It is one among the other forms like drama, story, biographies and the like. Of these forms, novel has a wider scope to depict society. The life in the Society is the main theme of any novel. Though different forms of literature analyse human life, it is the novel that systematically studies and analysis. The word novel is derived from the Latin term 'novellus' meaning new. A new story or narration that is recent and true is described in the novel. The social conditions that existed in the 19th Century were favourable for the origin of the novel. The social life of that period was influenced by various superstitions. The age old traditional practices did not allow people to think rationally. The uneducated mass was stuck with ignorance. Child marriages, widowhood, the practice of Sati etc. made the position of women deplorable. In addition to this, the British rule in India, the destruction of the traditional way of life due to the Western impact, influenced the life of a section of people in the society. Due to the impact of English education the old social practices appeared to be superstitions. The social evils restricted the progress of the society. The old literary trends began to fade and could not satisfy the needs of the society. It was felt that unless the

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existing superstitions were removed, it was not possible to institute healthy traditions in the society for its all round progress. The reformation movement that started by Rajaram Mohan Roy spread in the South. This background inspired the writers, who began to expose social evils like superstitions in all walks of life, child marriages, Sati, Widowhood, etc., through their writings with the hope of bringing in social consciousness among people. In this context the first Telugu novel Rajasekhara Charitra (1878) of Kandukuri Veeresalingam took its birth whose aim was to expose social evils and to create social consciousness among people. Contemporary society with its true colours was portrayed in this novel. Like Veeresalingam, other authors of that period influenced by the reformation movement had chosen literature in its prose form to describe the contemporary matter of social importance. In the same period the first Tamil novel "**Pratapamudaliyar Charitram**" of Vedanayagam Pillai also appeared. These two, though named Charitra, that is history, later, came to be known as novels, because they portrayed the contemporary social history. Novels dealing with sociological aspects of man are known as social novels.

The background for the appearance of social novels is the same both in the Telugu and Tamil countries and Veeresalingam and Vedanayagam Pillai were the first novelists in their respective fields. Naming these works as Charitra, and exposing social problems

with happy endings are the common features of these two novels. Veeresalingam wrote in his autobiography that he had written **Rajasekhara Caritra** to wipe out superstitions in the Telugu Country. The first Telugu and Tamil novels were associated with the reformation movement.

The growth of social novel in Telugu has an evolution through which different aspects of it can be seen. The reformation movement gave birth to it, the independence movement witnessed its childhood and its youth can be seen in the post-independence period. The multidimensional nature of social novel in Telugu can be seen in a number of novels which appeared between 1950-'70. After this period, the Telugu novel became commercial. The social novels in Telugu and their treatment of the social problems can be studied based on the following chronological divisions. The first division represents the period upto 1920 from the period of their origin, which is called the reformation age. The independence movement and its influence on Telugu novel can be studied in the second division which represent the period from 1920-'47. Social novels that come under the third division which represent the period from 1947-60 critically analyses social life. The fourth division represents the period from 1960 onwards, where we have a number of novels, elaborately depicting various aspects of life of the middle class families. The Tamil social novels can also be arranged accordingly to study their chief features.

First Division

Rajasekhara Caritra, **Satyavati Caritra** of Veeresalingam Pantulu, **Ramachandra Vijayam** of Chilakamarti Lakshmi Narasimham, **Matrumandiram** of Venkataparvatiswara Kavulu are important Telugu novels which appeared during the reformation movement. The Telugu society of this period was full of superstitions. Illiteracy was dominant. People were being exploited by the false religious mendicants. The position of women was really deplorable. The child marriages sometimes resulted in the girls of minor becoming widows. These social evils were exposed in **Rajasekhara Caritra**. 'Rajasekharudu' is the main character of this novel whose life is analysed in terms of the existing evil practices. At the end of the novel he comes to know that the evil practices would destroy human life. Veeresalingam advocated that education to women would bring good and healthy changes in the society in his second novel **Satyavati Caritra**. After becoming educated Satyavati, the main character of this novel, remains helpful to others. 'She employs herself in removing superstitious thoughts from the minds of uneducated people. Chilakamarti Lakshmi Narasimham in his social novel **Ramachandra Vijayam**, depicted the role of money and how it attracted the people including the religious preceptors in the society. The spending of money in driving away evil spirits by magicians is also severally attacked in this novel. His another novel **Ganapati** described child marriages, superstitions, illiteracy etc., which were prevalent in the community.

The institution of untouchability is the theme of *Matrumandiram* of Venkataparvātiswara Kavulu. The problem of Harijans in the Society, is presented even before Mahatma Gandhi thought of it. This novel appeals to the society to allow Harijans to live freely mingling with the other sections of the people.

The impact of reformation movement was felt by the Tamil novel also. Among the Tamil novels of this division, **Pratapa Mudaliyar Caritram** and **Suguna Sundari Caritram** of Vedanayakam Pillai are very important. These two novels described the social evils of the Tamil Society. In these two novels he stressed the beauty of virtue through his characters. He also exposed the evils of child marriages and pleaded in favour of women's education. **Kamalambal Caritram** of Rajam Aiyer employed a brahmin family as its nucleus. The portrayal of his village atmosphere, the description of manners and customs of the people of his district are also seen in this novel. The reformist tendency is elaborately seen in the novels of Madhavaiah. His first novel **Padamavati Caritram** described the problems of the joint-family system, the ill-treatment of widows and emphasised the need for women's education. His another novel **Muthumeenakshi** criticised the social customs and religious institutions. The cruel exploitations in the marriage system was severely condemned. Pandit Natesa Sastri's novel **Dinadayalu** throws a flood of light on the domestic life and habits of high caste Hindus. It also criticised the joint-family system. Another novel of this period by Srinivasapillai propagated

the ideals of prohibition. Social reforms towards women was emphasised in a novel **Jayasilan** by one lady novelist Minakshi Sundarammal.

The Telugu and Tamil novels of this period inspired by the reformation movement exposed the social evils and emphasised the need for education particularly for women. The child marriages were condemned. These novels described the miserable life of widows and encouraged widow marriages. Novels of this period paid more attention to domestic life than to life in outer official world. They did not react against the British Government and support the independence movement.

Second Division

The Independence movement which was a dominating factor between 1920-'47 influenced the literary forms. Telugu poets in the twenties and the thirties wrote mostly under the influence of the English Romantic poets, giving expression to their subjective feelings and thoughts and love of nature. This movement in Telugu was styled as Bhava Kavitwam - the poetry of imagination. The sentiment of love was glorified as universal love in the lyrical poems of Telugu composed by the romantic poets. The influence of freedom movement and romantic poetry is witnessed in the novels of this period. More or less, all the novels produced in this period depicted patriotic feelings, love of nature and different aspects of human life. In addition to this, novels of this period explored

new values of life and moulded such characters who showed self-confidence. The novels like **Malapalli** (Unnava Lakshminarayana), **Narayana Rao** (Adavi Bapiraju), **Veyipadagalu** (Viswanatha Satyanarayana), **Brahmanikam**, **Daivamichchine Bharya** and **Aruna** (Chalam) represent this period.

The novel **Malapalli** stands on the canvas of freedom movement. Inspired by Mahatma Gandhi, Unnava the author of this novel described the social backwardness of the people of his times. He exposed the defects of the government and described the miserable life of patriots in prisons. Feudal system and its mean treatment to the labour class were severely criticised. He also impressed upon the readers that untouchability was a social evil. All characters of this novel expressed their patriotic feelings and supported the freedom movement. Adavi Bapiraju was not only a novelist but also a poet and artist. Narayana Rao the hero of this novel supported freedom movement and had a great belief in the satyagraha movement of Gandhi. The pro and anti opinions on widow marriages also attract our attention. Chalam became a novelist to expose and solve the problems of women when they were suppressed by the traditional marriage system. All his novels concentrate on the problems of women. He strongly believed that freedom to women especially sexual freedom would amileorate their conditions and save them from the traditional marriage practices. Viswanatha Satyanarayana was a great novelist of his period. His **Veyipadagalu** described the

ruined traditional institutions of the society and the attempt to revive them. The freedom struggle according to him was a struggle between tradition and westernisation within the individuals.

The freedom movement influenced the Tamil novel also. Novels depicting national feelings appeared from the period of Subramanya Bharathi. He was the first author in Tamil who fostered the feelings of national unity in his novels. Being a woman volunteer in the national movement Kodainayaki Ammal as a novelist propagated Gandhism through her novels. The freedom movement stimulated new consciousness in the society. While contributing to the national movement, the Tamil novels also concentrated on the rural upliftment in educational, social and economic aspects. It is through this, that the national spirit could be kindled in the rural people. K.S. Venkataramani wrote beautifully about the villages in Tamilnadu. He noticed desirable changes among the educated young men and women and their interest in Gandhism in his novel **Desabhaktan kantan**. In his another novel **Murugan the Tillers**, he inspired people towards prohibition of intoxicating drinks. R. Krishnamoorthy, popularly known as 'Kalki' was a great novelist and follower of Gandhi. The Tamil novel world was enriched with his creations. His two social novels **Kalvanin Kadali** and **Tyagabhumis** supported and propagated the liberation of women and untouchables. He referred to salt satyagraha, second world war, Quit India Movement, unrest among the ryots etc, in his novels. He appealed to the people to use Khadi Clothes and observe prohibition. The novels

of Mahadevan presented detective intelligence and thrilling suspense to his readers. When the British Government totally suppressed the freedom fighters around 1940, the powerful popular orators like Annadurai, Karunanaidhi and T.K. Srinivasan wrote many novels propagating social evils, atrocities of Jamindars and superstitions. Akilan also is a famous novelist of this period. He wrote on themes about the inner struggle of human beings between love and political freedom. His first novel *Pen-itself* is a good example. His another novel **Nengin Alaikal** describes the Indian National Army and its war efforts.

Third Division

The post independence period of Telugu fiction shows a very large output in the number of publications and wide variety in form and theme. The novels of this period tend to become more reflective and inward looking in their eyes. This type of human approach is seen in the novels of this period. **Asamarthuni Jivita Yatra** by Gopichand, *Civaraku Migiledi* by Bucchi babu, *Alpa Jivi* by Rachakonda Viswanatha Sastri, are new experiments in Telugu fiction and are based on psychonalysis and stream of consciousness. The illusion of superiority in family tradition, the Oedipus complex and the inferiority complex harass Dayanidhi, Sita Rama Rao and Subbiah-the main characters of the above three novels. Novels with political themes also appeared in this period. *Kiilubommalu* by G.V. Krishna Rao illustrated how innocent village people are ruined in the game of fictional politics at the low

level. The Indian Freedom movement is vividly depicted by Mahidhara Rama Mohan Rao in **Kollayi Gattitenemi** and by Kodavatiganti Kutumba Rao in **Chaduvu**. Sreedevi in her **Kālaṭīavyaktulu** described the problems of an employed lady Indira. Kommuri Venugopala Rao who is known for his description of middle class people described the psycho analytical nature of man in his **Vyakṭitvam leni manishi**.

A flourishing growth in the production of novels is seen in Tamil also in this period. The novelists like Kalki and Shanmuga Sundaram who started writing novels before freedom continued their mission in free India. Akilan, Mu. Varada Rajan and Na. Parthasarathy developed cultural tastes in their readers through their novels. They portrayed divine love among human being. They also advocated strong morality to be matched with artistic integrity. K. Rajavelu, T. Janakiraman continued the ideals of Mu. Va. in their novels. Many women have also taken to novel writing. Rajam Krishnam's novels are the results of her deep study of people and places. The consequences of intercaste marriage is described in Jesudasan's novel **Puttam Vitu** Ko.Vi. Manisekharan's novels dealt with the psychological problems in modern life. His novel **Yagasalai** tries to interpret the human life based on the teachings of Bhagavadgita. Chidambara Raghunathan is the first marxist novelist who described the problems of different classes of people in his novel **Pannum Pasiyum**. This novel with its marxist outlook invited the attention of other novelists later.

Fourth Division

From 1960 or '70 we have a number of novels in Telugu. Novels written by women writers are more in number. The Telugu weeklies and monthlies meant for publishing novels gave big encouragement to the novel writers. More novels appeared and more social problems were focussed in them. Many novels tried to expose social problems like low-income-high expenses; education - unemployment; children-indiscipline; love-failure; parents-illtreatment of children etc. **Godamidi Bomma**, **Punya Bhumi**, by Balivada Kantha Rao, **Penkutillu** by Kommuri Venugopala Rao, **Jivana Ganga** by Puranam Surya Praksha Rao etc., come under this group.

Jivana Sravanthi by Sridevi, **Balipitham** by Muppalla Ranganayakamma, **Chakrabhramanan** by K. Kousalyadevi, **Secretary** by Yaddanapudi Sulochana Rani, **Samata** by V. Sitadevi, are important social novels of this period. The problems of intercaste marriage are described in **Balipitham**. Aruna, a brahmin and Bhaskar, a Harijan are the main characters in this novel. Though the marriage of this pair appears to be a victory over the traditional marriage system, it creates many problems in their family. The novelist proves that the mutual understanding of wife and husband though they belong to different castes would make their family happy and fruitful.

Innumerable novels of this period dealt with stereotyped themes. Hero-worship, love, problems of

middle class people are the common features of these novels. Novels are created according to the taste of the readers. The descriptions of love and the dreamy world attracted the young readers. This attitude gradually brought a kind of degeneration in the seriousness and merits of the Telugu novels. At this juncture also novelists like Binadevi and some others enhanced the prestige of Telugu novels. Novels especially after 1970 had an expanded market. Telugu novel has thus become commercial.

The number of Tamil novels increased enormously after 1960. The formula novels with hero-worship are less in number in Tamil. Women novelists are less in number in Tamil. Rajam Krishnan, Lakshmi, Komakal, Sivasankari, Anuttama and Chudamani are notable women novelists in Tamil. Above all Rajam Krishnan has gone beyond the Tamil land in her novels and described the ever-changing life of the people of Nilagiris, Goa and some places in North India also. No doubt, she wrote about problems of women's education, inter-caste marriages and various political ideologies. The agrarian problems and the struggle of the workers in the Tea Estates are dealt with in the novels of Selvaraj. Some of the recent Tamil novelists described human instincts like sex, hatred in a superlative manner. They left the readers in an imaginary world by describing sensual desires and ambitions. Jayakantan is one of the important novelists of the present day. He has a deep insight into the various aspects of the society. He described how the modern life and its effects on the youth affected the peaceful

life in his novels like **Paricukkuppo**, **Oru Naticai Natakam** **Parkkiral**, **Sundarakandam** etc. In all his novels he presents the confrontation of minds and personalities. Tamil novels also became commercial after Jayakantan as they are in accordance with the cheap taste of the readers.

Conclusion

The origin and development of social novels in Telugu and Tamil with their parallel features are presented in this paper. The novel made its humble beginning in the last quarter of the 19th Century with reformistic views. The 20th Century allowed it to branch into many types with varied forms and themes. The social and political conditions of the contemporary periods are depicted in most of the novels. The defective technic of thrill and suspense as a part of social novels started earlier in Tamil and some time later in Telugu. The description of middle class life is seen in Telugu and Tamil novels equally. The number of women novelists is more in Telugu. Many novels by women writers have successfully examined the social problems. The recent novels of women writers are lacking in quality as they began to satisfy the low tastes of the readers. Though the novel seems to have lost its seriousness, we must say that it is an ever-growing field. The future may record the dimensions of its development in Telugu as well as in Tamil.

15. Historical Novel in Kannada and Telugu - A Study

Dr. R. Chandrasekhara Reddy

The emergence of historical novel in the Indian languages was historical necessity. In the second half of the nineteenth century several states took interest in historical research. Nationalism, opposition to the British rule, influence of Western education, search for new ways of expression and above all, the enthusiasm of the middle class contributed to the birth of the historical novel. Historical romances resembled folk tales and adventure stories. There used to be no history that can be accepted. But in course of time historical novel gathered momentum and more of history has been injected into this genre. The historical novels aimed at the reconstruction of the heroic ages of the past and the presentation of the mighty men and women to whom the country and honour were more precious than comfort, wealth and power.

Sir Walter Scott seems to have influenced Bankimchandra Chatterji who in turn gave initiation to novelists in almost all Indian languages. In a way both are responsible for the historical novel in India.

In the beginning, historical novels in Telugu and Kannada were translations from other languages.

Historical novel in Kannada starts with Galaganatha. He translated a number of Marathi novels by Harinarayana Apte and created readership for the historical novel. About 60 Bengali novels were translated into Kannada by B. Venkatacharya. Most of them by Bankim. Venkataparvatheswara kavalu the twin poets, appreciated the beauty of Kannada translations and learnt Bengali to translate them into Telugu. Thus Bengali novel is responsible both for the birth of Kannada and Telugu historical novels.

This was followed by independent historical novels which created an impetus to drive away the British rulers. The characters in these novels were made exemplary in order to enthuse the people. In Telugu, Khandavalli Ramachandra's **Dharmavathy Vilasam** (1893), Chilakamarthi's **Hemalatha** (1896), in Kannada Galaganath and B. Venkatacharya's novels are some of the examples.

Lakshmana Rao's Gadagkar's **Suryakantha** (1892) is considered the first historical novel in Kannada. It gives an account of the life in the 18th century. In Telugu, some consider Narahari Gopala Krishnama Chetty's **Sri hangaraja Charitra** (1872) to be the first historical novel. But some say that it lacks the features of a novel and give the credit to Khandavalli Ramachandrudu's **Dharmavathy Vilasam**. Any how, we can say the Historical novel made its appearance in Telugu and Kannada almost simultaneously.

The history of Vijayanagara Empire attracted both Telugu and Kannada writers. Korati Srinivasa Rao wrote twenty novels in Kannada under the caption "Vidyanagara Navala Malika". These were translated into English by Srinivasa Brothers.

The first independent (not translation) Historical novel in Kannada, **Madhava Karuna Vilasa** (1893) is about the Madhavacharya Harihara and Bukkaraya, the founders of Vijayanagara empire. This was written by Galaganatha. He also translated Harinarayana Apte's Marathi novel **Vajragātha** as **Kannadigara Karma Kathe**. It tells about the fall of Vijayanagara Empire at the battle held at Rakkasi Thangadi. Later Ananda Kanda wrote **Asanthiparva** on the same issue. **Srirangaraju Charithra** and **Dharmavathi Vilasam** in Telugu are about Vijayanagara Gajapathis. Both were given the credit of being the first historical novel in Telugu. These were followed by Duggirala Raghavaiah's **Vijayanagar Samrajyamu** (1914) and kethavarapu Venkata Sastri's **Rayachuru Muttadi** (1914). We have some novels on the patronage of Sri Krishnadevaraya who maintained Bhuvana vijayam with the famous eight poets (Ashtadiggajas). Dhulipala Sriramamoorthy's **Bhuvana Vijayam** (1954) is worth mentioning among them. Thummapudi Koteswara Rao's **Vasanthotsavam** (1972) tells about the eminence of Sri Krishnadevaraya as a ruler. I did not come across any Kannada novel on Ashtadiggajas.

Chilakamarthi Lakshmi Narasimham's '**Sapam**' (1902) is the first novel about Andhra History. Raja

Kalingagangu is cursed by Vemulavada Bheema Kavi in this novel. **Kumudini** (1913) of B. Venkatacharya is the first novel about Kannada history.

Mayura (1928) is a Kannada historical novel about the life of Mayuravarma who is responsible for the establishment of the Kadamba dynasty. It narrates the story of Mayura Varma, who went to the capital of Pallavas to study the vedas, was insulted, vowed vengeance and overthrowing the arrogant rulers himself ascended the throne. Viswanatha's **Kadimi Chettu** is its Telugu version. In Kannada, Krishna Rao's **Yalahanka Bhupāla**, **Veeraṛāni Kittūra Chennamma**, **Vijaya Vidyaranya**, **Tapōbala**, **Abhayapradāna**, **Yugadundubhi**, Tha. Ra. Subba Rao's **Durgastamana**, Ma.Na. Murthy's **Shanthale** and K.V. Ayyar's **Shantala** hold the mirror upto Karnataka's history. In Telugu, Nori Narasimha Sastry's **Rudramadevi**, **Malla Reddy**, Adavi Bapi Raju's **Gona Ganna Reddy** and Malladi Vasundhara's **Ramappagudi** cover the eminent past of the Telugu people.

Basaveswara's period was successfully presented in Kannada by Puttaswamy in his **Udayaravi**, **Rajyapāla**, **Kalyānēswara**, **Nāgabandha**, **Mudiyada Kanasu**. In Telugu Mudigonda Sivaprasad's **Anubhava Mantapam** can be counted in this category.

Masti Venkatesa Iyyangar's **Chikkaveera Rajendra** is about the last king in the Kodagu dynasty. It earned him Jnanapeeta award in 1983. We do not know when Telugu historical novel would achieve this distinction.

The history of **Tippu Sultan** transcends the regional boundaries and it became a national item of interest. He fought with the British rulers. This became the content of V. Seetharamasastry's **Daulat**. Telugu novel **Tippu Sultan** by Akkiraju Umakantham is based on an English novel by M. Tajor.

A number of Kannada novels are about the local chieftains. Tha. Ra. Subba Rao has written **Kambaniya Kuyilu**, **Rakta Rathri**, **Tirugu Bana**, **Vijayostava**, **Durgastamana** on Madakara dynasty. In Telugu such novels are rare. Azee's **Palegadu** is worth mentioning in this category. It is about Narasimha Reddy who was hanged to death on account of the plot hatched by his brothers (cousins).

Telugu novels on history beyond India are not many. Tanneti Suri's **Chenghiz Khan** is one of the few. Western history has portrayed **Chengiz Khan** as a villain. But Suri did lot of research on this and concluded that he was the beloved leader of Mangolians. Narasimha Sastry called it an amalgam of reality, example and poetry. In Kannada, to my knowledge, though not on the same subject, there is only one novel on history beyond India, namely Niranjana's **Mrityunjaya**, which will be discussed in the next para.

Till now, we have discussed the novels which depicted the history of remote and medieval past with devotion and emotion. Many of these novels embrace and glorify the past. (The novels of Tanneti Suri and

Niranjana are exceptions). The sense of revivalism is the dominant feature of these novels. There are other types of historical novels. They look like social novels but they are historical novels. They depict conflict between the opposite forces and consequent changes with a historical outlook and cause and effect relation. Rachamalla Ramachandra Reddy, a prominent marxist critic says, "social novel depicts the incidents in human life as they are, but there will be historical in the historical novel". In Telugu '**Chaduvu**' of Kodavatiganti Kutumba Rao, '**Kollayi gattitenemi**' of Mahidhara Ramamohana Rao, '**Prajalamanishi**' of Vattikota Alwaru Samy etc., belong to this category. In '**Chaduvu**' the writer depicts the impact and consequences of various movements, organisations, personalities on human life with the historical background. '**Kollayigattitenemi**' describes how the National movement could divide the members of the family as pro and anti-British. '**Prajala Manishi**' reflects the beginning of peoples revolt in Telangana, one of the three regions of Andhra before 1938. In Kannada, Niranjana's novel '**Chirasmarane**' depicts the revolt of common people against the landlords in Kayyur of Malabar region, during the end of the fourth decade of this century. After reading these two novels **Prajala Manishi** and **Chirasmarane** one can come to conclusion that the common man, in all corners of the society, is the same and the circumstances lead all poor people to solve their problems, by protest. Niranjana's '**Mrityunjaya**' adds to this. As already said, it depicts the revolt of slaves against their rulers in Italy. This is an artistic reflection of the first

revolt of common man in the history of human kind. The writer says "the cruel social system which prevailed in Egypt 4500 years ago, forced people to revolt and such conditions in any country in any age will certainly make people revolt", 'Kanthiravam' in **Prajalamanishi** and 'Chirukanda' and 'Appu' in **Chirasmarane** emerged, developed and became leaders of common men under similar peculiar historical conditions of the two different places. Of course as already pointed out, this kinds of novel will be very few in any languages.

In Kannada the life of Shantala a prominent dancer and princess of Hoysala dynasty gave birth to woman-oriented historical novels in Kannada. Atleast three novels are there on the same subject. They are 1) '**Shantale**' of K.V. Ayyar, 2) **Pattamahishi Natyarani Shantale** of K. Nagaraja Rao and 3) '**Shantala** of M.N. Murthy. There are many novels in Telugu having woman's name as the title but they have not attracted the readers. Even the **Rudramadevi** of Nori Narasimha Sastry, a novel of the unique female character of Kakatiya period, could not reach the readers well.

Viswanatha Satyanarayana, the first Gnanapeeth awardee in Telugu made an experiment in writing historical novels. He wrote a series of novels (12 in number) entitled '**Puranavaira Granthamala**' rejecting the non-vedic attitude of Westerns on Indian history. These novels were well-read by Telugu readers.

Writing historical novels on the ancient writers was an experiment in Telugu. Nori Narasimha Sastry

wrote **Narayana Bhattu**, **Kavisarvabhaumudu**, **Kavidwayam** and **Dhurjati**. Narayanabhattu was the Kannada friend of Nannaya, who helped the later in writing **Mahabharata** in Telugu. Kavisarvabhaumudu was Srinatha (15th century A.D) Kavidwayam are Srinatha and Potana and Dhurjati was a saiva poet during the region of Sri Krishnadevaraya. It seems there are no representatives of these experiments in Kannada. Sivarama Karanath wrote novels on artists but they are not historical novels.

In the beginning of modern literature many magazines like **Chintamani**, institutions like **Viveka Chandrika Mandali** (Komarraju Lakshmana Rao) Andhra Pracharini Granthamala (K. Ramachandra Reddy) and other individuals encouraged writing of historical novels in Telugu. Chintamani was a pioneer in this regard. It has conducted competitions in writing historical novel and gave clear guidelines too. Chintamani suggested to the writers, the areas of history on which the novels should be produced and advised them to read English novels like Tara, Seetha, Akbar, Chand Beebee, Tippu Sultan and the novelists like Scott, Jules Verne. I do not know what attempt was made by Kannada magazines and institutions in this direction in the beginning.

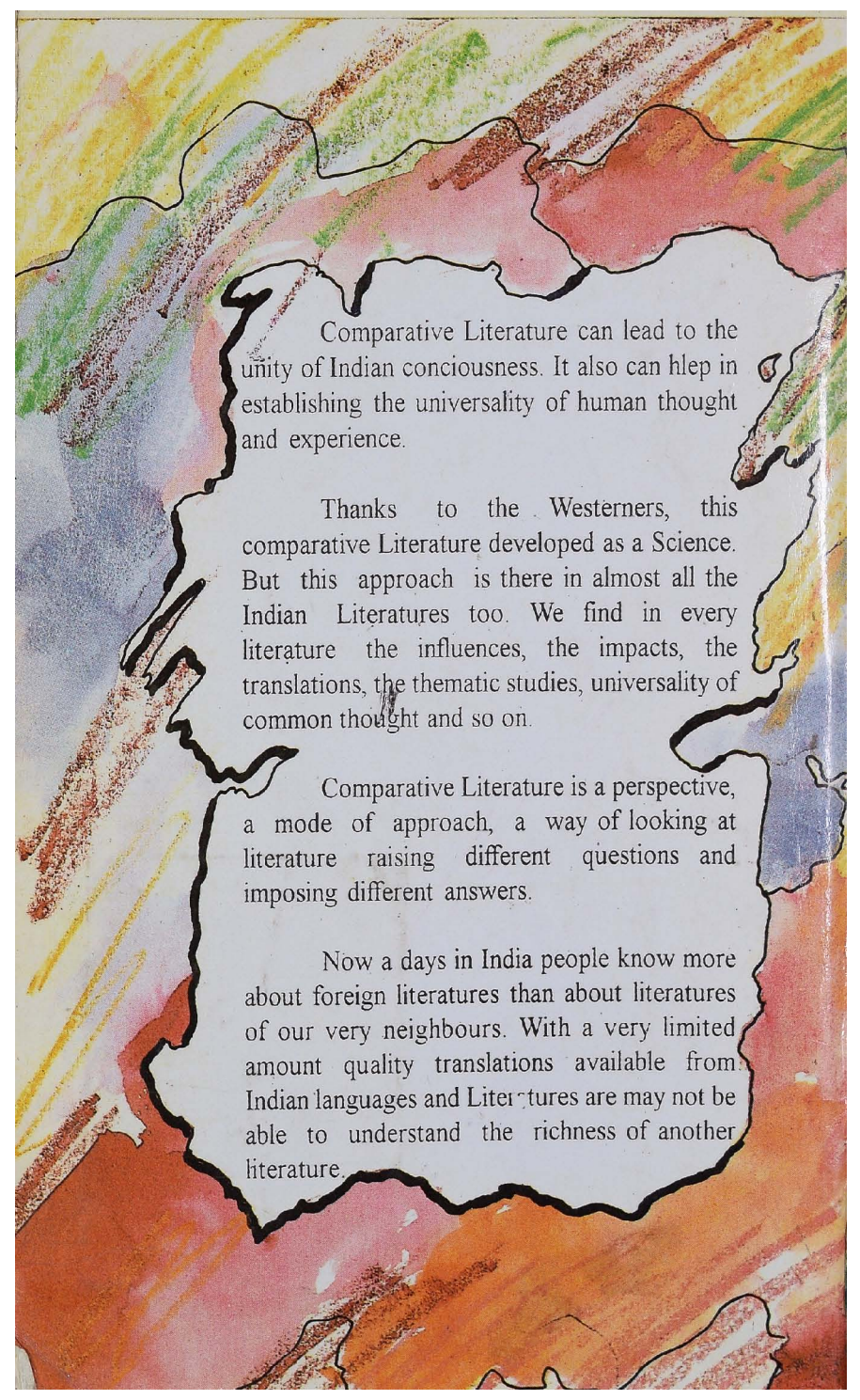
I would like to conclude by saying though a number of historical novels have been produced in Telugu and few of them are great, still Telugu reader is waiting for their own Tolstoy and their own **War and Peace**. But to my knowledge, this is not the case with Kannada readers.

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Comparative Literature can lead to the unity of Indian consciousness. It also can help in establishing the universality of human thought and experience.

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Now a days in India people know more about foreign literatures than about literatures of our very neighbours. With a very limited amount quality translations available from Indian languages and Literatures are may not be able to understand the richness of another literature.